Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya

1. Introduction
2. The Trail
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Introduction

The Mythological trail is an open-air exhibition displaying legends and stories from all over India. These stories have been given a physical form by the various artists and craftsmen of the country. The trail depicts the work of excellence in various mediums like terracotta, wood, stone and iron. It exhibits the craft of various artisan groups, an incarnation of folk deities, traditional paintings, stone pillars and various other art and craft forms. The entry at the trail displays a beautifully crafted gate depicting a "Gond Myth". Another 12ft tall wrought iron gate with decorative carvings, beautifully representing the origin and technology of iron smithy is an imposing figure of this exhibition.

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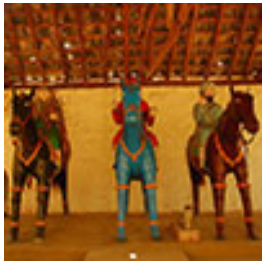
The Trail

The Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), has a few permanent exhibitions such as Open-exhibitions, Indoor galleries, and Periodical/ Temporary exhibitions. Coastal Village, Desert Village, Himalayan Village, Mythological Trail, and Traditional Technology park are open-air exhibitions partially developed and opened for the public. Here we represent the mythological trails of Manav Sangrahalaya.

The Gond Origin Myth

Dev Sthan

The Potter's Myth



The Myth of Gugga Pir

The Shrine of Gamdev

The Myth of Gangaur

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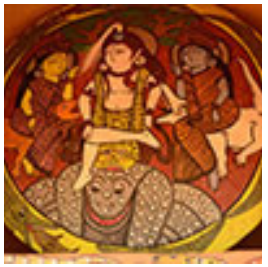
The Shrine of Bavsi Tubraj

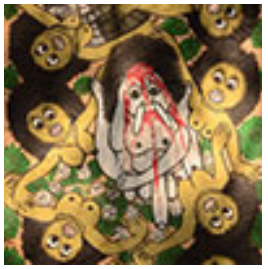
The Myth of King Sailesh

The Naga Shrine



The Ganga-Durga Clash

The First Patua Painter



Genesis of Patua Painting

The Manasa Myth

The story of Kambri Dance

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The Saora Origin Myth

The Santhal Origin Myth

The Bhil Myth

The Deities of Bastar

The Ritual of Mendhka Bihav

Dokradev and Ravdev

The Myth of Dumadev

The Myth of Jalmata

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The Shrine of Jimidarin Mata

The Myth of Kunwardev

The Myth of Danteshwari

The Lohar Origin Myth

The Myth of Jeteer

The Myth of Vrindawati

The Kamdhenu

Lankapuri Hanuman

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The Agariya Origin Myth

The Myth of the First Pot

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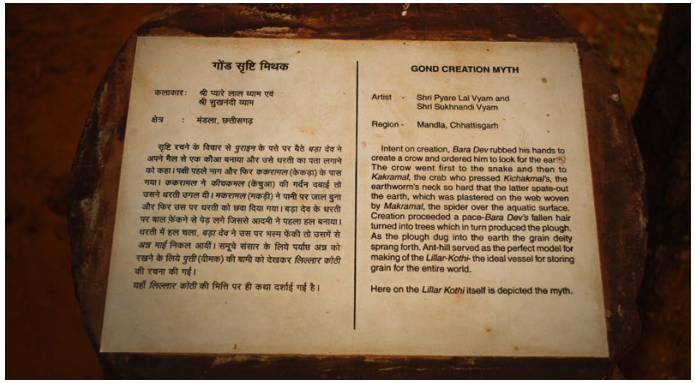
The Gond Origin Myth

The depiction on the entry wall tells the story of the Gond origin. Badadev sat on the surface of Lotus leaf. He thought of creating the universe, as there was water around. He made a crow from the dirt of his body and sent him to find the earth. After a long search crow felt tired and sat on the claw of a great crab known as Kakramal Kshatriya. He explained to the crab the purpose of his search. The crab told him that the earth is diminishing as the Keechakmal (earthworm) was eating it slowly. Kakramal helped crow as he brought out Keechakmal and squeezed his neck so that he spat the earth out. With the clay carried by the crow, Badadev created all the creatures.

One day a man asked Badadev, "what he and his children should eat?" Then Badadev broke three strands of his hair and threw them on the earth, which turned into the Mango, Teak and Kasi trees. The man was given tools by Dev to make something out of the trees. Whenever the man struck the wood with the Kotela (pickaxe), Phadki (woodpecker) sitting above imitated him. He continuously got distracted and as a result, the wood became crooked. All three trees were cut down in this manner without anything getting made. The man in anger threw the Kotela at Phadki, which flew off, and the Kotela also disappeared into the sky. Once again the man went to Dev to tell his sorry tale. On hearing the story the Dev gave him ash to put in the roots of those trees and ask him to think seriously about the reason behind the wood becoming crooked. When he put the ash, the trees flowered. He began his work new but was unable to find the secret. Depressed, he hit the ground with the stick and then suddenly the Basin Kanya, the bamboo girl came out. Anna Mai, the grain goddess emerged from inside the Basin Kanya. The crooked stick became the first plough with which the man has been farming ever. Additionally, the Gond woman took inspiration from the anthill and made the Lillar Kothi or a mud granary to safe-keep the grain for a long time. The story on the Kothi describes itself how the inner arch of the granary is treated as the sky where the Kotela and the bird disappeared.

Mythological trail signboard.



Information card at the trail.

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Story displayed.

The story of Gond Origin Myth.

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The story of Gond Origin Myth.

The story of Gond Origin Myth.

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The story of Gond Origin Myth.

The story of Gond Origin Myth.

Entry gate of the trail.

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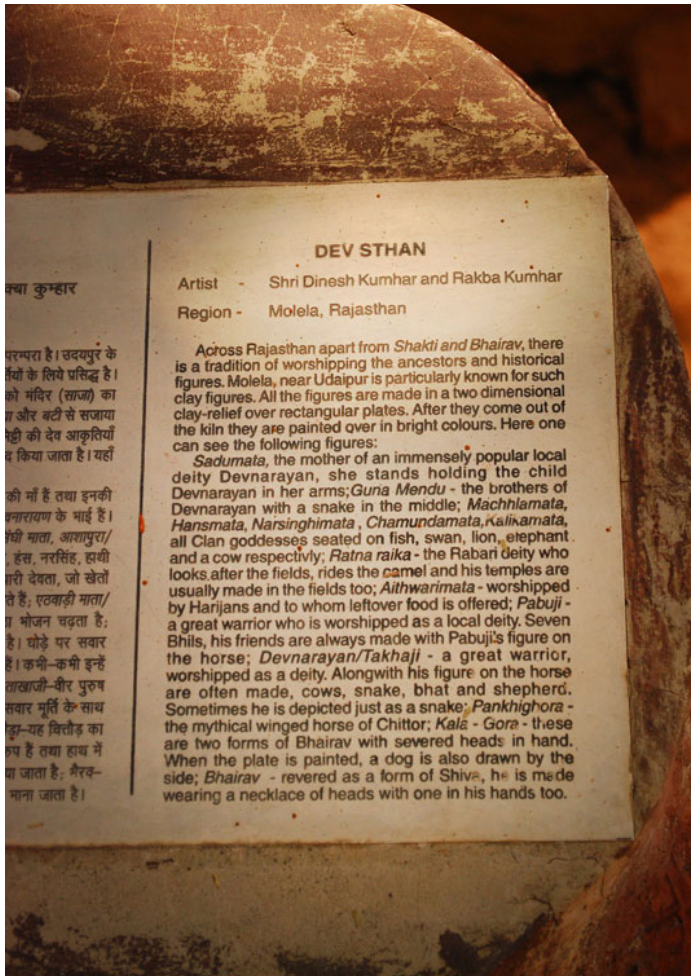
Dev Sthan

The ancestors and historical figures are worshipped in all over the Rajasthan. Molela, near Udaipur is one such place, known for its clay figures. They are made in a two dimensional clay-reliefs over rolled rectangular plates. Once baked, these are painted using beautiful vibrant colors. Such figures include Sadumata, Bhairav, Hansmata, Machhlamata, Chamundamata, kalikamata, Pabuji and Devnarayan etc.



DEV STHAN

Artist - Shri Dinesh Kumhar and Rakba Kumhar

Region - Molela, Rajasthan

Across Rajasthan apart from *Shakti and Bhairav*, there is a tradition of worshipping the ancestors and historical figures. Molela, near Udaipur is particularly known for such clay figures. All the figures are made in a two dimensional clay-relief over rectangular plates. After they come out of the kiln they are painted over in bright colours. Here one can see the following figures:

Sadumata, the mother of an immensely popular local deity Devnarayan, she stands holding the child Devnarayan in her arms; *Guna Mendu* - the brothers of Devnarayan with a snake in the middle; *Machhlamata, Hansmata, Narsinghimata , Chamundamata, Kalikamata*, all Clan goddesses seated on fish, swan, lion, elephant and a cow respectivly; *Ratna raika* - the Rabari deity who looks after the fields, rides the camel and his temples are usually made in the fields too; *Aithwarimata* - worshipped by Harijans and to whom leftover food is offered; *Pabuji* - a great warrior who is worshipped as a local deity. Seven Bhils, his friends are always made with Pabuji's figure on the horse; *Devnarayan/Takhaji* - a great warrior, worshipped as a deity. Alongwith his figure on the horse are often made, cows, snake, bhat and shepherd. Sometimes he is depicted just as a snake; *Pankhighora* - the mythical winged horse of Chittor; *Kala - Gora* - these are two forms of Bhairav with severed heads in hand. When the plate is painted, a dog is also drawn by the side; *Bhairav* - revered as a form of Shiva, he is made wearing a necklace of heads with one in his hands too.

Information card in the exhibition.

Clay relief work displaying the myth of Dev Sthaan.

Clay relief work displaying the myth of Dev Sthaan.

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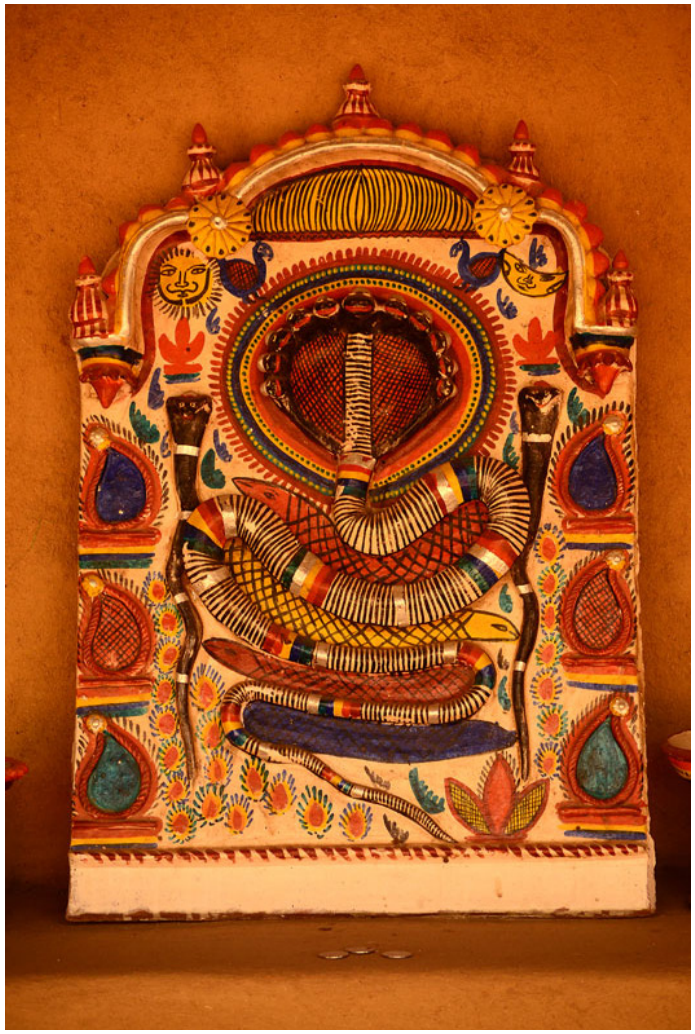

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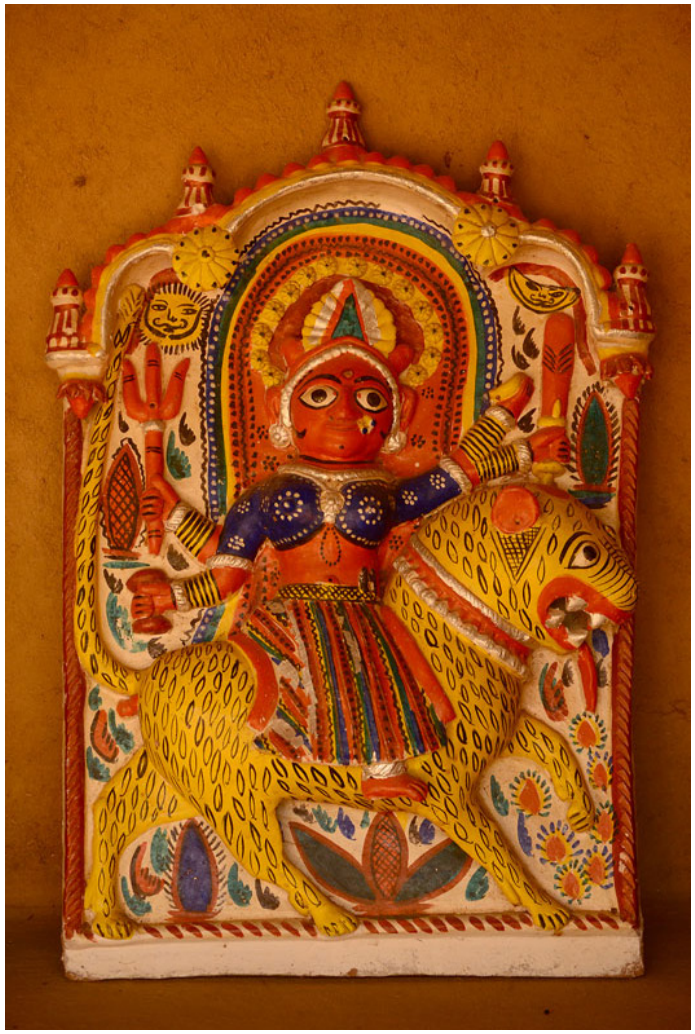

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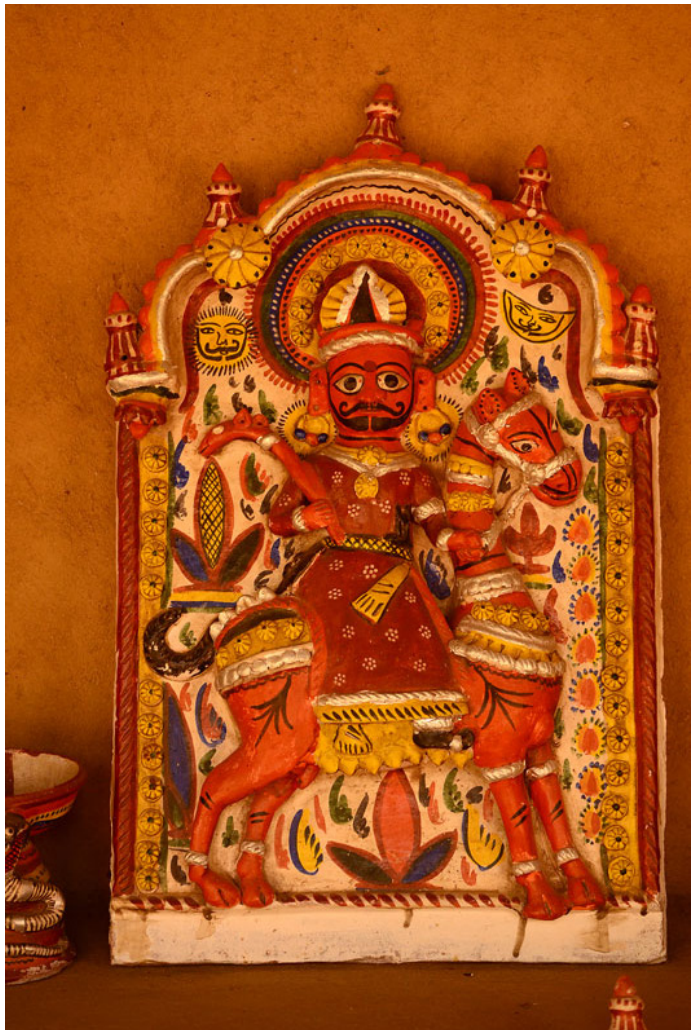

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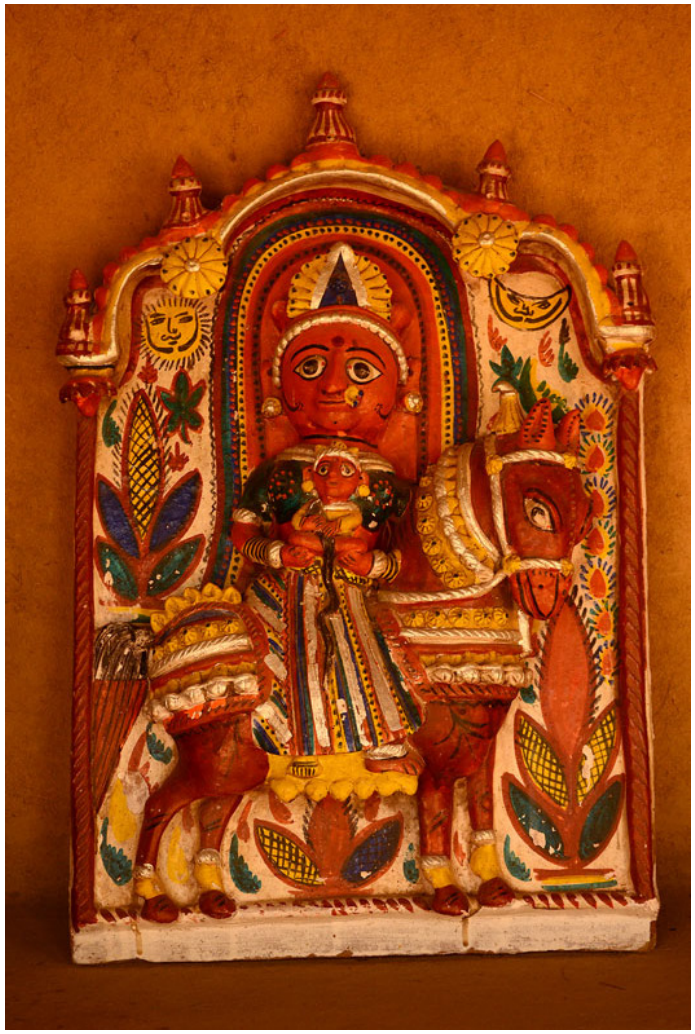

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Clay relief work displaying the myth of Dev Sthaan.

Clay relief work displaying the myth of Dev Sthaan.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya/trail/9101

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Clay relief work displaying the myth of Dev Sthaan.

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Clay relief work displaying the myth of Dev Sthaan.

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Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

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Palash Vaswani
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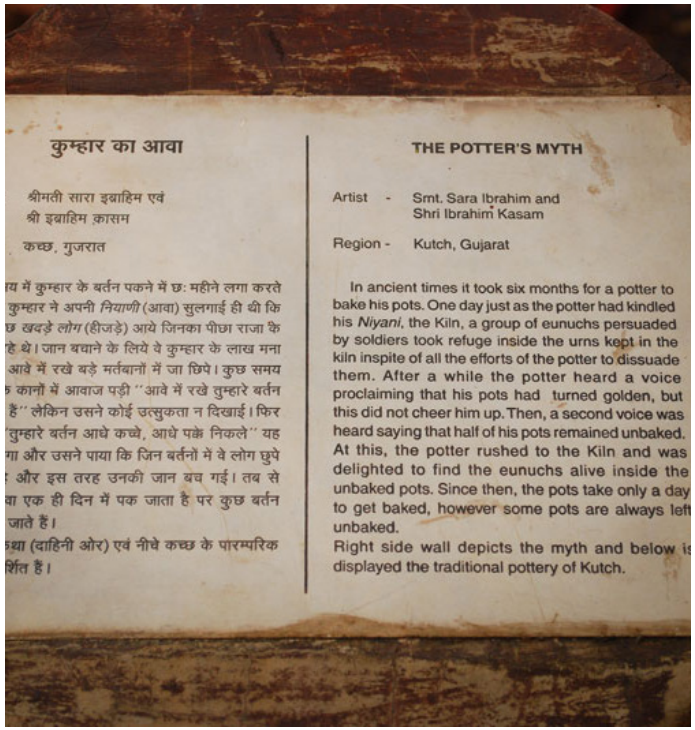
The Potter's Myth

Potters are commonly known as Kumhars or the earthen pot maker. In Kutchh region of India, the eunuch community regards the potter and his wife as its parents. They seek blessings and offer gifts to them on main occasions. But there is an ancient story behind this ritual. In early days a potter used to take six months to bake his pots. On one such day, when the potter just burnt the kiln, a group of eunuchs chased by the king's soldiers took refuge inside the large vessel kept in the kiln. The potter warned them but still they decided to hide inside. The soldiers searched them all over the house and left in disappointment. The tired potter felt asleep after lighting the fire. He saw a dream in which he heard a voice proclaiming that his pots had turned golden. This didn't make any difference to him. He heard the same voice again, stating that his pots had turned silver. Again, it did not cheer him up. The voice again said that half of his pots have baked and others have remained unbaked. This time he rushed to the kiln and was pleasantly surprised to see the eunuchs alive inside the unbaked pots. The potter could have made choice of golden or silver pots out of greed, but he chose to save the lives.



कुम्हार का आवा

श्रीमती सारा इब्राहिम एवं
श्री इब्राहिम क़ासम

कच्छ, गुजरात

य में कुम्हार के बर्तन पकने में छः महीने लगा करते
कुम्हार ने अपनी *नियाणी* (आवा) सुलगाई ही थी कि
छ *खदड़े लोग* (हीजड़े) आये जिनका पीछा राजा के
हे थे। जान बचाने के लिये वे कुम्हार के लाख मना
आवे में रखे बड़े मर्तबानों में जा छिपे। कुछ समय
कानों में आवाज पड़ी "आवे में रखे तुम्हारे बर्तन
हैं" लेकिन उसने कोई उत्सुकता न दिखाई। फिर
तुम्हारे बर्तन आधे कच्चे, आधे पके निकले" यह
गा और उसने पाया कि जिन बर्तनों में वे लोग छुपे
और इस तरह उनकी जान बच गई। तब से
वा एक ही दिन में पक जाता है पर कुछ बर्तन
जाते हैं।
श्या (दाहिनी ओर) एवं नीचे कच्छ के पारम्परिक
र्शित हैं।

THE POTTER'S MYTH

Artist - Smt. Sara Ibrahim and Shri Ibrahim Kasam

Region - Kutch, Gujarat

In ancient times it took six months for a potter to bake his pots. One day just as the potter had kindled his *Niyani*, the Kiln, a group of eunuchs persuaded by soldiers took refuge inside the urns kept in the kiln inspite of all the efforts of the potter to dissuade them. After a while the potter heard a voice proclaiming that his pots had turned golden, but this did not cheer him up. Then, a second voice was heard saying that half of his pots remained unbaked. At this, the potter rushed to the Kiln and was delighted to find the eunuchs alive inside the unbaked pots. Since then, the pots take only a day to get baked, however some pots are always left unbaked.
Right side wall depicts the myth and below is displayed the traditional pottery of Kutch.

Information card in the exhibition.

Potter's myth exhibition.

Design Resource

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Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

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Potter's myth exhibition.

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Potter's myth exhibition.

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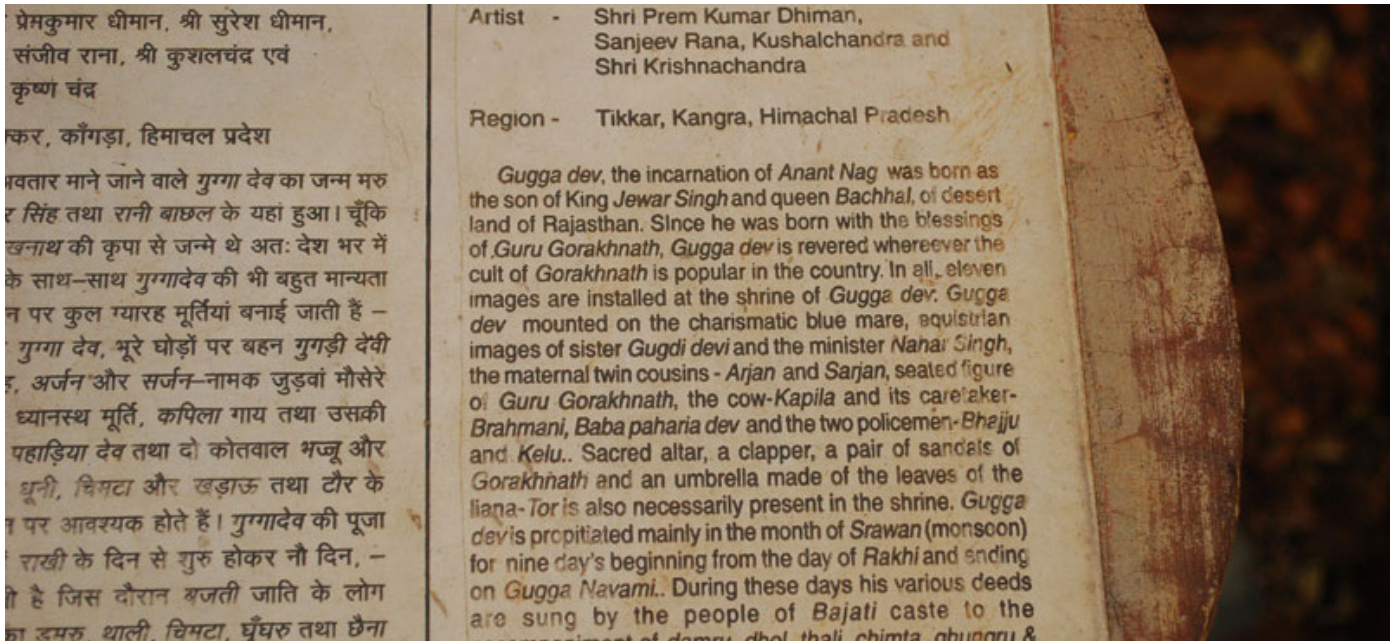
The Myth of Gugga Pir

Gugga was born after twelve years to the King Jewar and Queen Bachhal. The myth says that the guru Gorakhnath had rolled the eldest son of the snake Anantnag into incense and Queen Bachhal got conceived by smelling it. When Gugga reached adulthood, he decided to leave for Bengal to marry princess Siliar. He forgot everything and stayed there for twelve years, while his sister looked after the kingdom in the absence of his prince brother. When the realm was hit with a crisis situation, Gugga along with his wife decided to come back. On their way, his cousins attacked the envoy. Trying to defend themselves, Gugga killed his cousins. When Queen Bachal heard the news, she cursed Gugga, following which he entered the earth at the spot where lay his cousins. Princess Siliar came to know that he is alive and sitting on his cousin's grave. She smeared her room with cow dung, lit a lamp and called for him. At her call the grave shook and Gugga immediately came to her. Since then every night he came and stayed till cow dung smeared floor dried. When Queen Bachal came to know about this, she asked Siliar to mix oil in cow dung so that the floor doesn't dry. Gugga felt insulted by this act of deception and refused to come every night. Thereafter he visits only once for a period of seven days between Rakhi and Gugganavmi. His shrine has eleven idols and an umbrella made from Tor leaves. People suffering from snakebites and other illnesses visit the shrine of Gugga Pir.


प्रेमकुमार धीमान, श्री सुरेश धीमान,
संजीव राना, श्री कुशलचंद्र एवं
कृष्ण चंद्र
Artist - Shri Prem Kumar Dhiman, Sanjeev Rana, Kushalchandra and Shri Krishnachandra
Region - Tikkar, Kangra, Himachal Pradesh
Gugga dev, the incarnation of Anant Nag was born as the son of King Jewar Singh and queen Bachhal, of desert land of Rajasthan. Since he was born with the blessings of Guru Gorakhnath, Gugga dev is revered whereever the cult of Gorakhnath is popular in the country. In all, eleven images are installed at the shrine of Gugga dev. Gugga dev mounted on the charismatic blue mare, equistrian images of sister Gugdi devi and the minister Nahar Singh, the maternal twin cousins - Arjan and Sarjan, seated figure of Guru Gorakhnath, the cow-Kapila and its caretaker-Brahmani, Baba paharia dev and the two policemen-Bhajju and Kelu.. Sacred altar, a clapper, a pair of sandals of Gorakhnath and an umbrella made of the leaves of the liana-Tor is also necessarily present in the shrine. Gugga dev is propitiated mainly in the month of Srawan (monsoon) for nine day's beginning from the day of Rakhi and ending on Gugga Navami.. During these days his various deeds are sung by the people of Bajati caste to the
Information card in the exhibition.

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The myth of Gugga Pir exhibition.

The myth of Gugga Pir exhibition.

The myth of Gugga Pir exhibition..

The myth of Gugga Pir exhibition.

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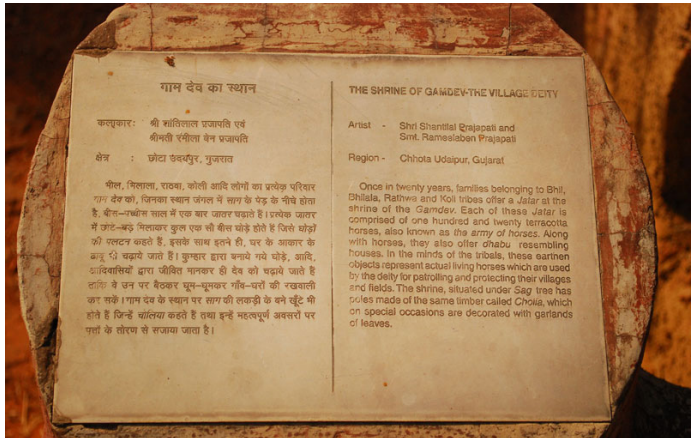
The Shrine of Gamdev

The tribes of Chhota Udaipur of Gujrat (Bhil, Bhilala, Rathwa and Koli) offer a Jatar at the shrine of Gamdev under the sag tree once in twenty years. It comprises of one hundred and twenty terracotta horses, also known as 'the army of horses'. They also offer 'dhabu' or clay forms which look like horses. Tribes believe that these horses represent actual living horses used by the deity for protecting their village and fields.


गाम देव का स्थान
THE SHRINE OF GAMDEV-THE VILLAGE DEITY
Artist - Shri Shantilal Prajapati and Smt. Rameslaben Prajapati
Region - Chhota Udaipur, Gujarat

Information card in the exhibition.

Terracotta figures at the exhibition of the shrine of Gamdev.

Terracotta figures at the exhibition of the shrine of Gamdev.

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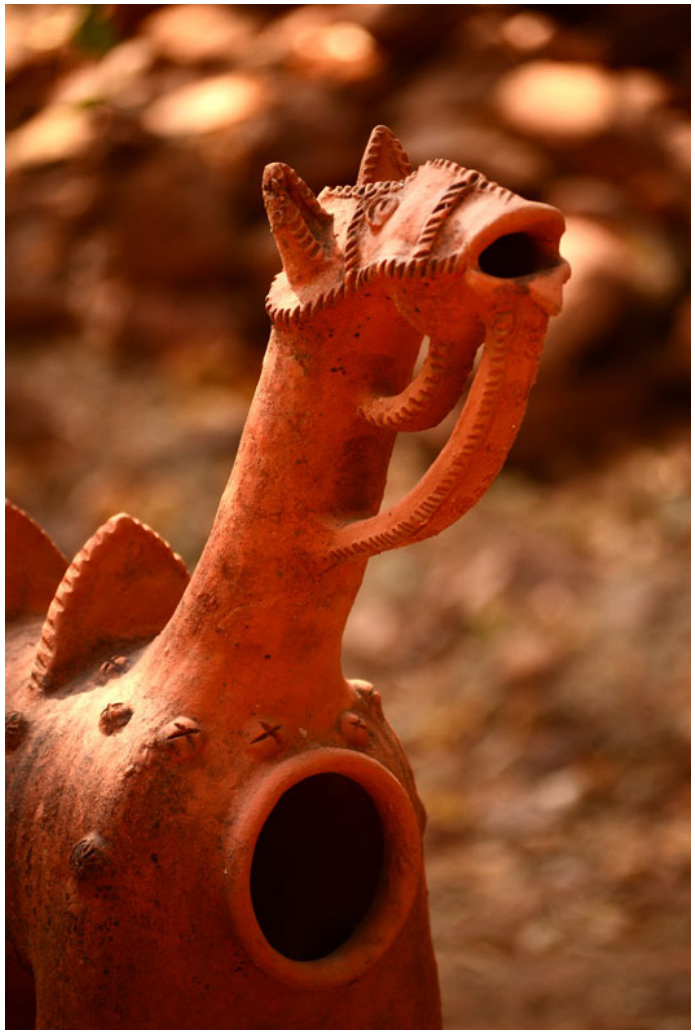

Terracotta figures at the exhibition of the shrine of Gamdev.

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The Myth of Gangaur

The Garasia people celebrate the festival of Gangaur for fourteen days during the Chaitra month (March-April) in Rajasthan. Girls in the village carry out the procession of wooden icons of Gangaur and Issar. The maidens observe fast in honour of Gangur-Issar. It represents the ancient myth of Gauri regaining Mahadev as her husband through severity.

THE MYTH AND RITUAL OF GANAGUAR
Artist - Shri Sakhla Ram
Region - Sirohi, Rajasthan
The festival of Ganagaur, starting from the ninth day of the bright fortnight of Chaitra month (March-April) is celebrated for fourteen days throughout Rajasthan, but especially by Garasia's. Girls carring wooden icon of Gangaur and Issar take out a procession through the village and exchange new sheaves of wheat and maize among themselves. It's a ritualistic re-enactment of the ancient myth of Gauri regaining Mahadev as her husband through severe austerities. Village maidens observe fast in honour of Gangaur-Issar in a similar spirit.

Information card in the exhibition.

The exhibition of the myth and ritual Gangaur.

The exhibition of the myth and ritual Gangaur.

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The exhibition of the myth and ritual Gangaur.

The exhibition of the myth and ritual Gangaur.

The exhibition of the myth and ritual Gangaur.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya/trail/9105

1. Introduction
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   2.2. Dev Sthan
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The exhibition of the myth and ritual Gangaur.

The exhibition of the myth and ritual Gangaur.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

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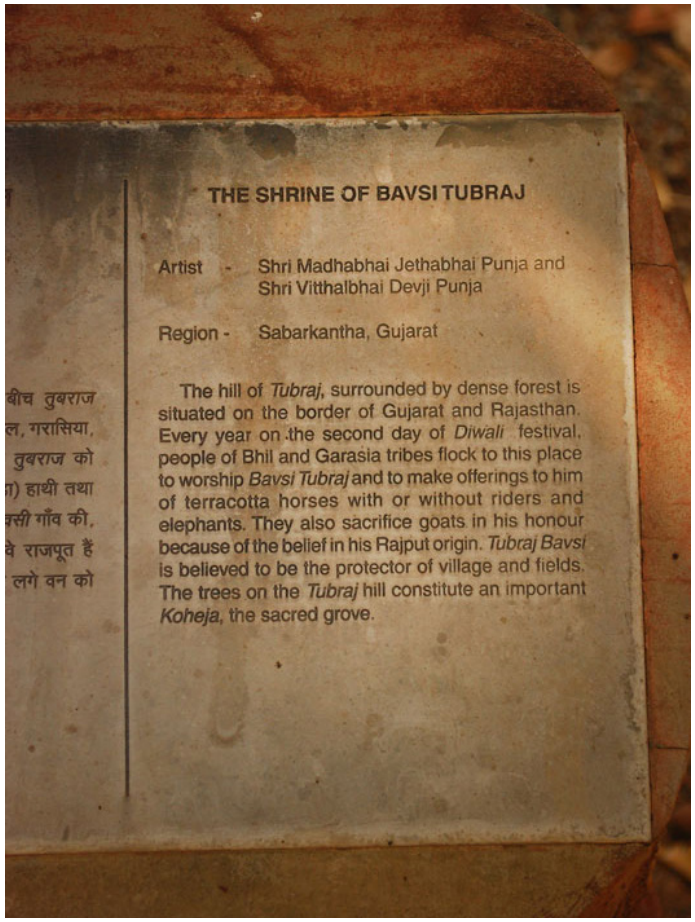
The Shrine of Bavsi Tubraj

Tubraj hill is situated on the border of Gujrat and Rajasthan. The people of Bhil and Garasia tribes visit this place on second day of Diwali festival to worship Bavsi Tubraj and offer him terracotta horses and elephants. They also sacrifice a goat in his honour. Bavsi Tubraj is considered as the protector of village and fields; hence the forest on the Tubraj hill is believed to be a sacred grove. The trees here are never axed nor the forest produce is sold. When an old tree in the sacred grove falls accidentally, the village people observe a fast. This concept expresses the conservation method and traditional environment of local people.


THE SHRINE OF BAVSI TUBRAJ
Artist - Shri Madhabhai Jethabhai Punja and Shri Vitthalbhai Devji Punja
Region - Sabarkantha, Gujarat
The hill of *Tubraj*, surrounded by dense forest is situated on the border of Gujarat and Rajasthan. Every year on the second day of *Diwali* festival, people of Bhil and Garasia tribes flock to this place to worship *Bavsi Tubraj* and to make offerings to him of terracotta horses with or without riders and elephants. They also sacrifice goats in his honour because of the belief in his Rajput origin. *Tubraj Bavsi* is believed to be the protector of village and fields. The trees on the *Tubraj* hill constitute an important *Koheja*, the sacred grove.
Information card in the exhibition.

Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

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Open Air Exhibition on the Myth of India

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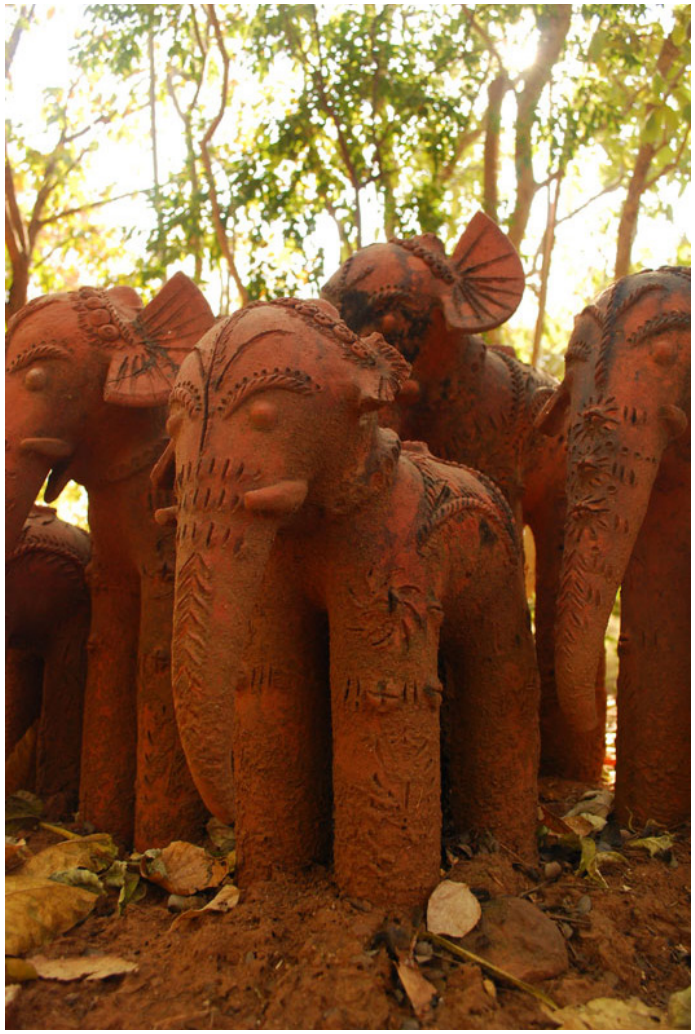

Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

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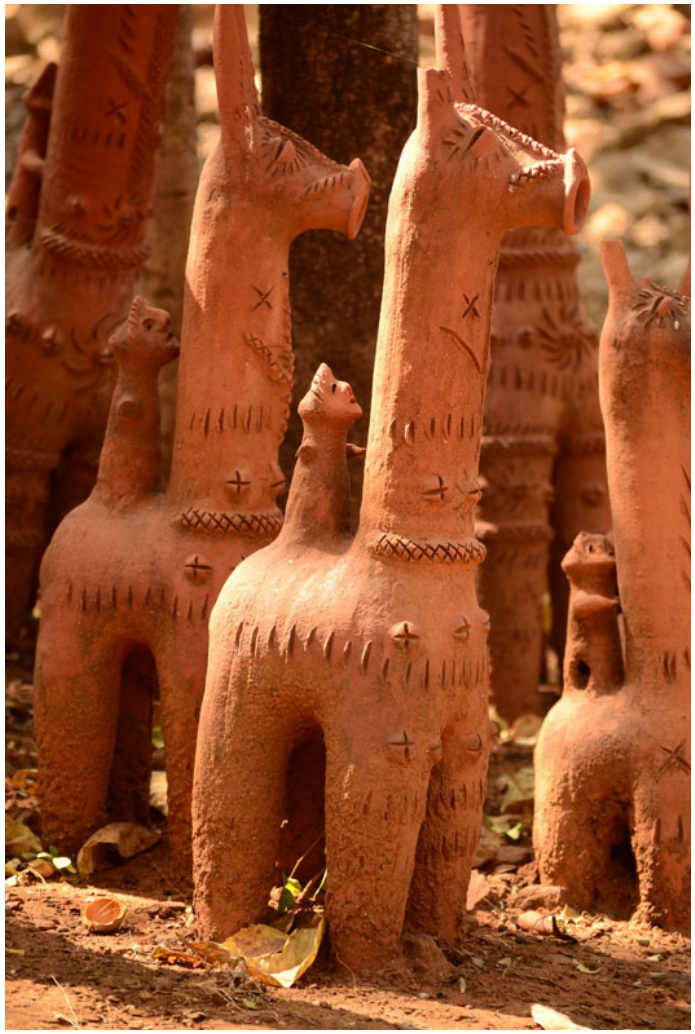
Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.



Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

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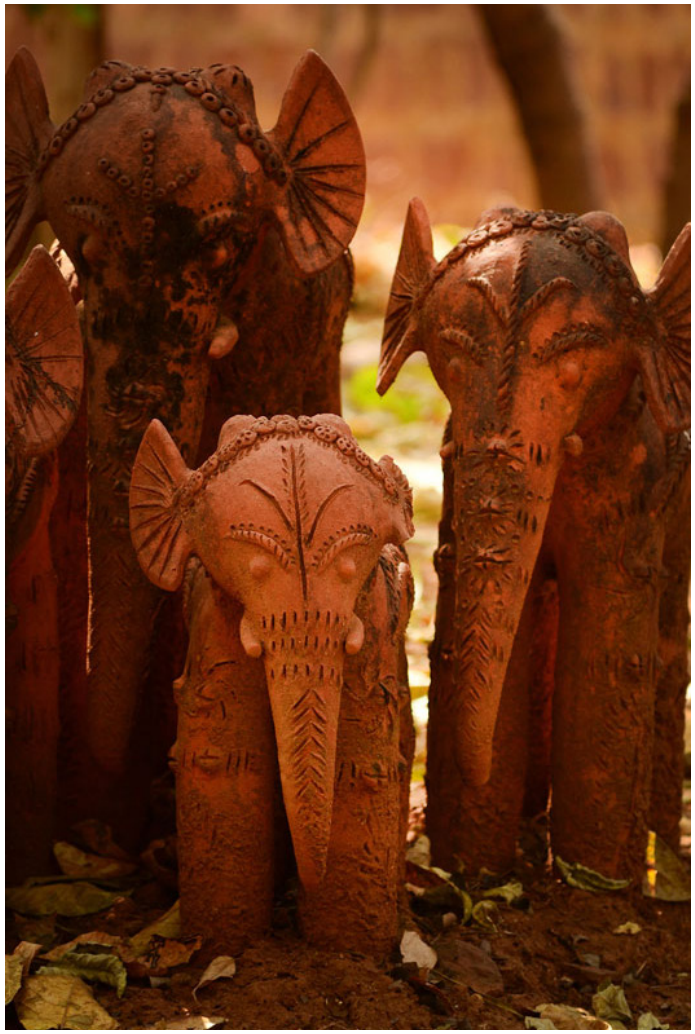

Terracotta figures at the exhibition of the shrine of Bavsi Tubraj.

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Open Air Exhibition on the Myth of India

by
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IDC, IIT Bombay

Source:
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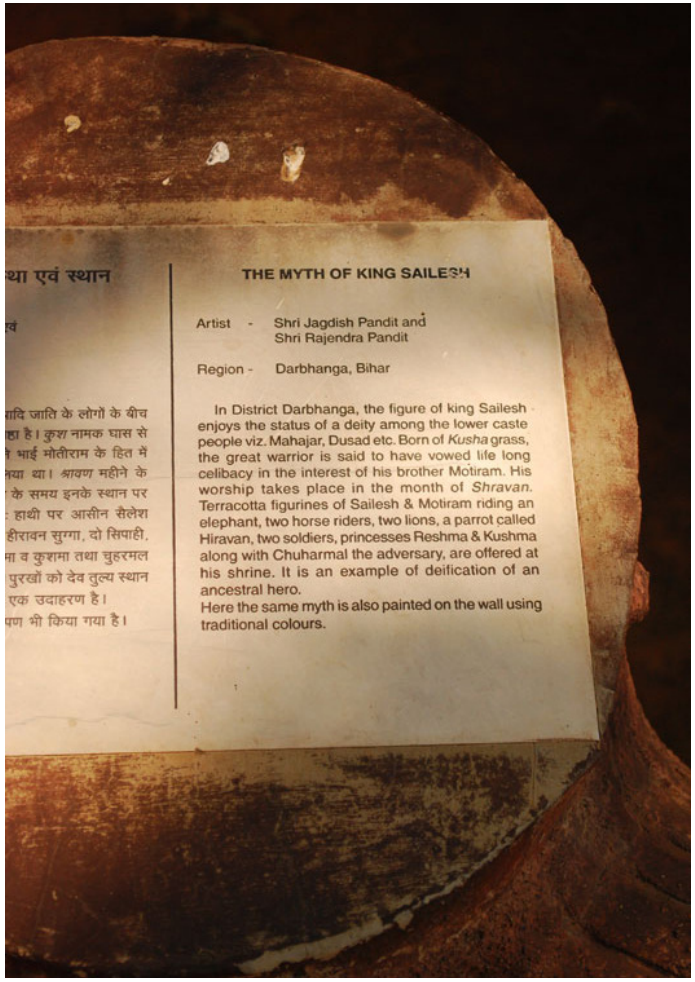
The Myth of King Sailesh

The king Sailesh is one of the deities who are worshipped among the lower castes of Darbhanga district. Sailesh, a great warrior promised lifelong celibacy in the interest of his brother Motiram. He is worshipped in the month of Shravan (July-August). Terracotta figurines of Sailesh, Motiram, soldiers riding on horses, princes, parrots, etc are offered at his shrine. The glorification of such hero is painted on the wall behind these figures.


THE MYTH OF KING SAILESH
Artist - Shri Jagdish Pandit and Shri Rajendra Pandit
Region - Darbhanga, Bihar
In District Darbhanga, the figure of king Sailesh enjoys the status of a deity among the lower caste people viz. Mahajar, Dusad etc. Born of Kusha grass, the great warrior is said to have vowed life long celibacy in the interest of his brother Motiram. His worship takes place in the month of Shravan. Terracotta figurines of Sailesh & Motiram riding an elephant, two horse riders, two lions, a parrot called Hiravan, two soldiers, princesses Reshma & Kushma along with Chuharmal the adversary, are offered at his shrine. It is an example of deification of an ancestral hero.
Here the same myth is also painted on the wall using traditional colours.

Information card in the exhibition.

Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

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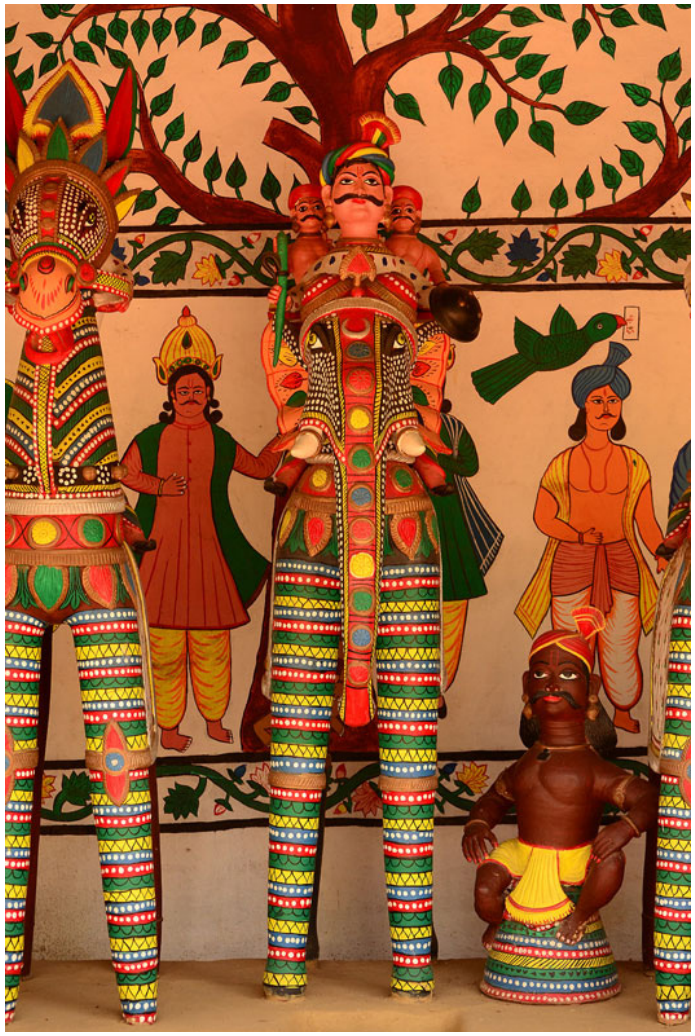

Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

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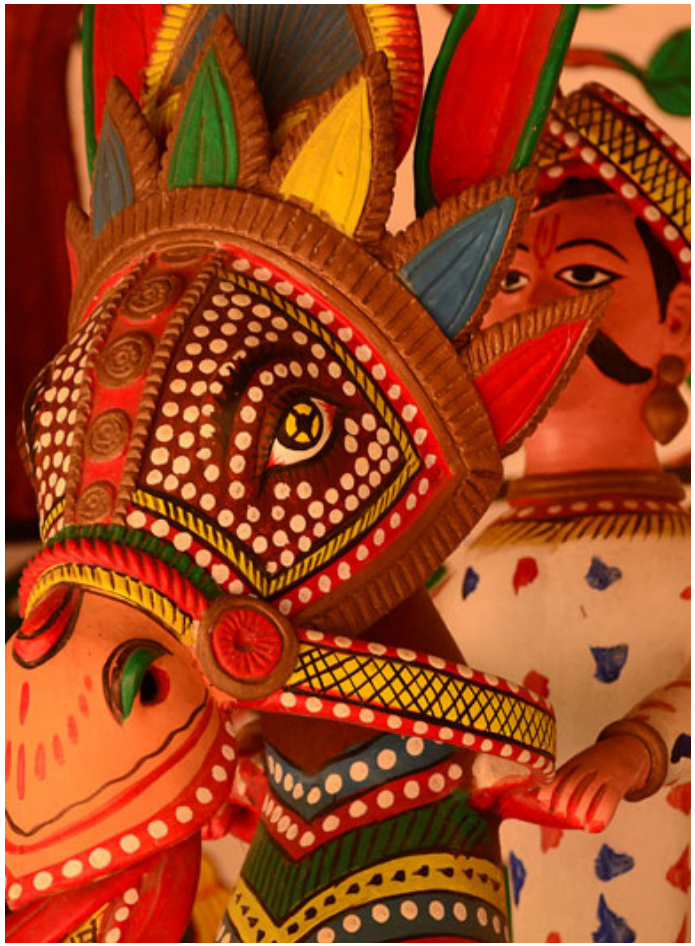

Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

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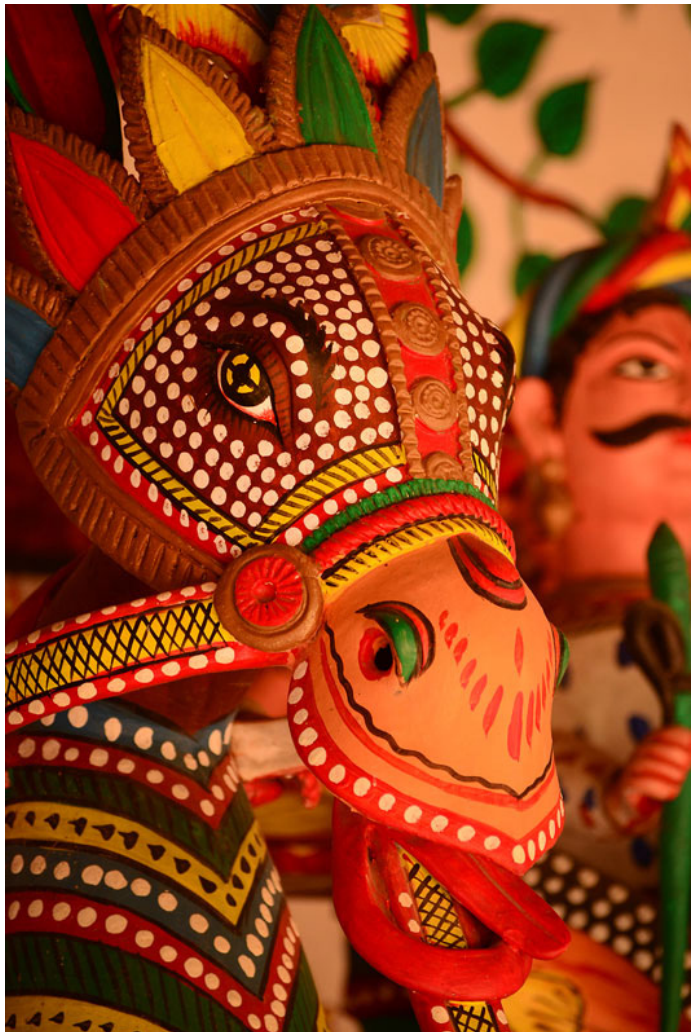

Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

Terracotta figures at the exhibition of the myth of Bavsi Tubraj.

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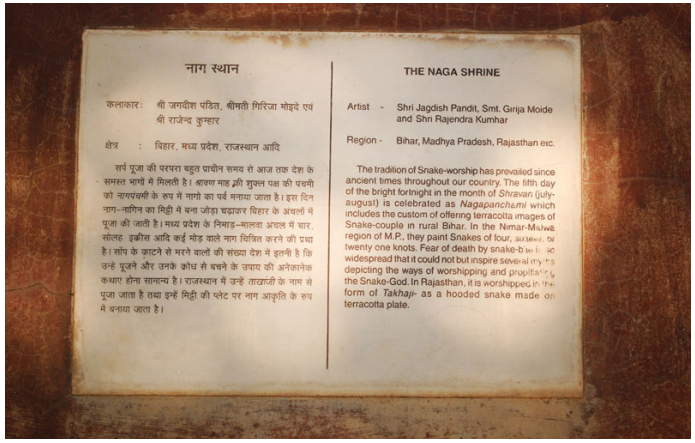
The Naga Shrine

Snake worshipping is one of the traditions of the ancient Indian culture. Naga Panchami, the day of snake is celebrated in the month of Shravan (July-August). In Bihar, terracotta images of snake couples are offered as a part of worship. In Madhya Pradesh, people paint snakes with four, sixteen or twenty-one knots and in Rajasthan, the hooded snake is made in relief on a terracotta plate.


नाग स्थान
कलाकार : श्री जगदीश पंडित, श्रीमती गिरिजा मोइदे एवं श्री राजेन्द्र कुम्हार
क्षेत्र : बिहार, मध्य प्रदेश, राजस्थान आदि
THE NAGA SHRINE
Artist - Shri Jagdish Pandit, Smt. Girija Moide and Shri Rajendra Kumhar
Region - Bihar, Madhya Pradesh, Rajasthan etc.
The tradition of Snake-worship has prevailed since ancient times throughout our country. The fifth day of the bright fortnight in the month of Shravan (july-august) is celebrated as Nagapanchami which includes the custom of offering terracotta images of Snake-couple in rural Bihar. In the Nimar-Malwa region of M.P., they paint Snakes of four, sixteen, or twenty one knots. Fear of death by snake-bite is so widespread that it could not but inspire several myths depicting the ways of worshipping and propitiating the Snake-God. In Rajasthan, it is worshipped in the form of Takhaji- as a hooded snake made on terracotta plate.
Information card in the exhibition.

The exhibition of the naga shrine.

The exhibition of the naga shrine.

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Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

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The exhibition of the naga shrine.

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The exhibition of the naga shrine.

The exhibition of the naga shrine.

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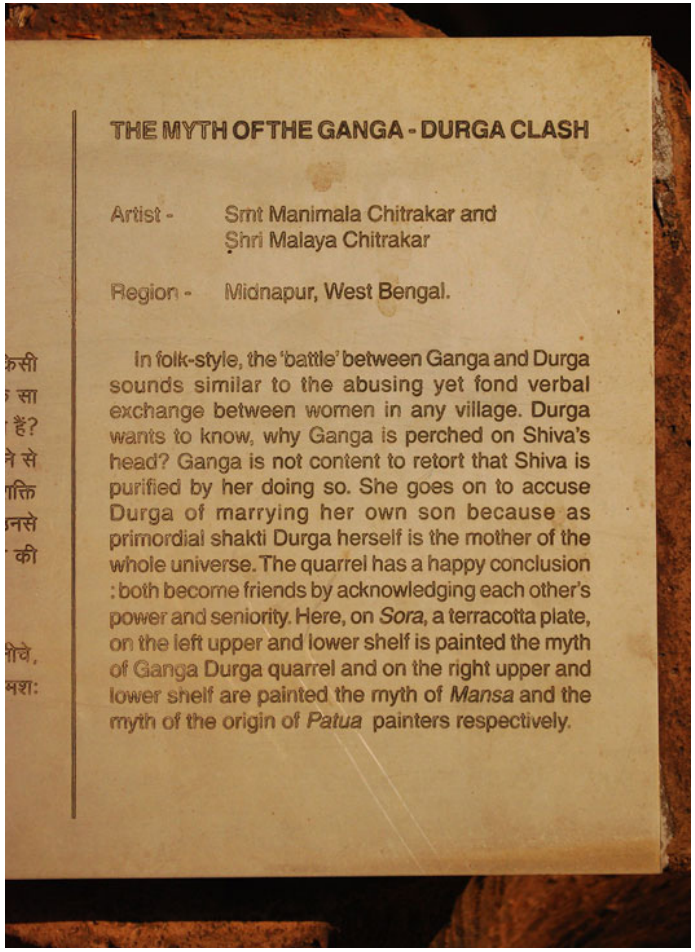
The Ganga-Durga Clash

Painted on a terracotta plate, it depicts a myth on Ganga-Durga clash. The Patua painters of Bengal sung this story, rendering the clashes between Ganga and Durga. Durga wanted to know why Ganga is so important to her husband Shiva, as she perched on his head. They abuse each other and the debate goes on, disclosing many myths related to them. Finally, both of them acknowledge each other's virtue and power, and raise the hand of friendship.


THE MYTH OF THE GANGA - DURGA CLASH
Artist - Smt Manimala Chitrakar and Shri Malaya Chitrakar
Region - Midnapur, West Bengal.
In folk-style, the 'battle' between Ganga and Durga sounds similar to the abusing yet fond verbal exchange between women in any village. Durga wants to know, why Ganga is perched on Shiva's head? Ganga is not content to retort that Shiva is purified by her doing so. She goes on to accuse Durga of marrying her own son because as primordial shakti Durga herself is the mother of the whole universe. The quarrel has a happy conclusion : both become friends by acknowledging each other's power and seniority. Here, on Sora, a terracotta plate, on the left upper and lower shelf is painted the myth of Ganga Durga quarrel and on the right upper and lower shelf are painted the myth of Mansa and the myth of the origin of Patua painters respectively.
Information card in the exhibition.

The exhibition of the myth of Ganga-Durga clash.

The exhibition of the myth of Ganga-Durga clash.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

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The exhibition of the myth of Ganga-Durga clash.

The exhibition of the myth of Ganga-Durga clash.

The exhibition of the myth of Ganga-Durga clash.

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Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

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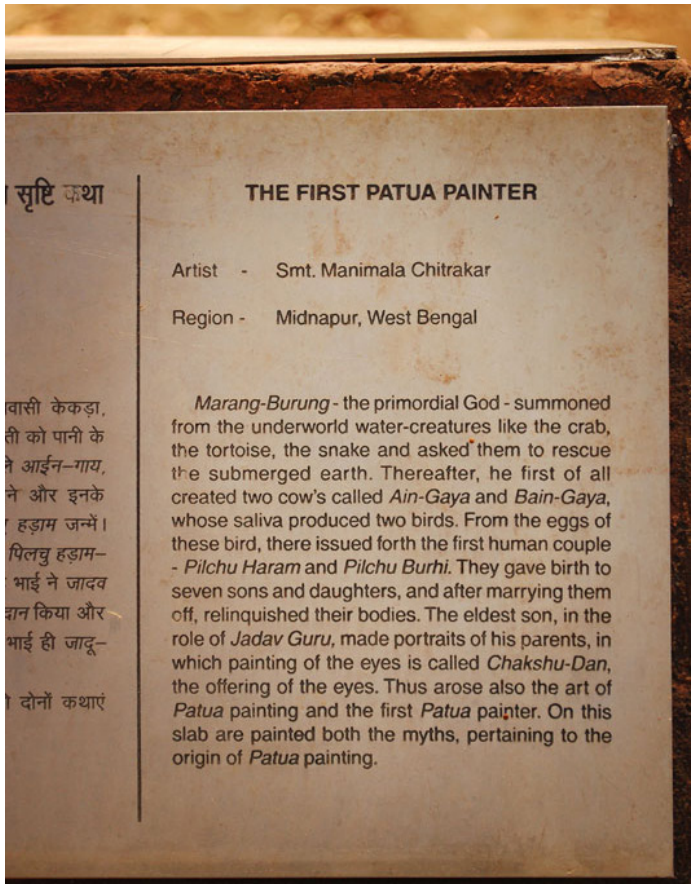
The First Patua Painter

The origin of the Patua painting is highlighted on the two sides of a tall stone slab. The primary god Marang-Burung asked crab, the tortoise and the snake to restore the earth on the water surface. After this, he created two cows, which created two birds from their saliva. From the bird's eggs, first man and woman were born. They gave birth to seven sons and seven daughters. Their children married each other inspite of being opposed by the parents. The couple passed away in guilt. The eldest son who was the first Patua painter painted the portraits of his parents and performed Chokkhudan. In the ritual paintings, making of eyes in the face is called Chokkhudan or the offering of eyes. The tradition of Patua painting was born with him.


सृष्टि कथा

THE FIRST PATUA PAINTER

Artist - Smt. Manimala Chitrakar

Region - Midnapur, West Bengal

Marang-Burung - the primordial God - summoned from the underworld water-creatures like the crab, the tortoise, the snake and asked them to rescue the submerged earth. Thereafter, he first of all created two cow's called *Ain-Gaya* and *Bain-Gaya*, whose saliva produced two birds. From the eggs of these bird, there issued forth the first human couple - *Pilchu Haram* and *Pilchu Burhi*. They gave birth to seven sons and daughters, and after marrying them off, relinquished their bodies. The eldest son, in the role of *Jadav Guru*, made portraits of his parents, in which painting of the eyes is called *Chakshu-Dan*, the offering of the eyes. Thus arose also the art of *Patua* painting and the first *Patua* painter. On this slab are painted both the myths, pertaining to the origin of *Patua* painting.

Information card in the exhibition.

The exhibition on the first patua painter.

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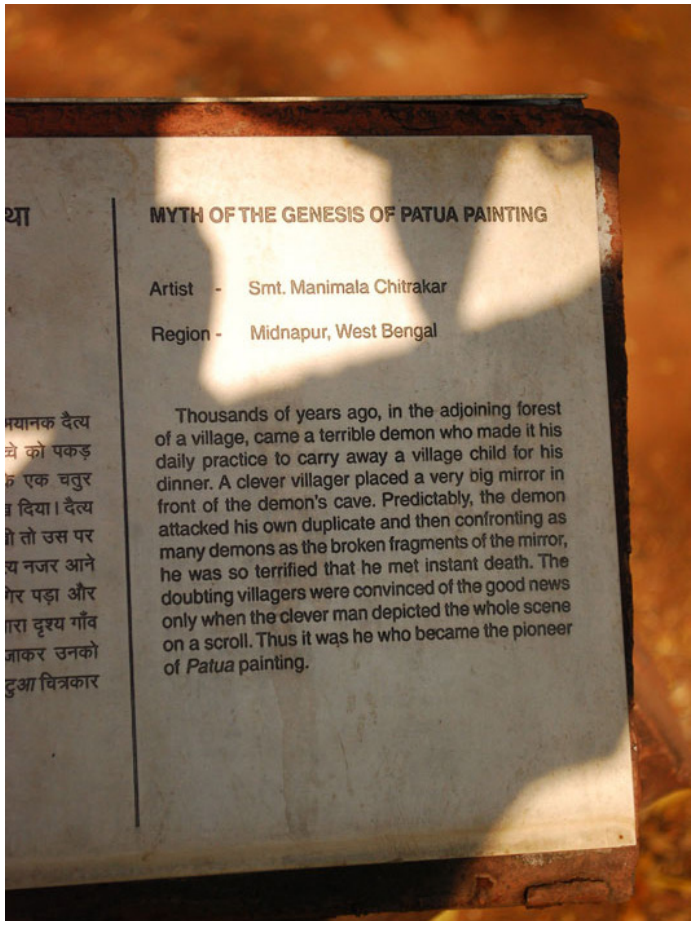
Genesis of Patua Painting

Once upon a time, there was a dense forest adjoining a village. An evil demon used to come daily to take away a child for his dinner. One day, a clever man put mirror in front of his cave. Demon got angry when he saw his replica in mirror and attacked on it. The mirror broke and his image multiplied on the broken pieces. He got scared and his heart stopped beating. The villagers did not believe and dare to see themselves the dead demon. The clever man had to paint the sequence of events to convince them. Thus the man was considered as the pioneer of the Patua paintings.


MYTH OF THE GENESIS OF PATUA PAINTING
Artist - Smt. Manimala Chitrakar
Region - Midnapur, West Bengal
Thousands of years ago, in the adjoining forest of a village, came a terrible demon who made it his daily practice to carry away a village child for his dinner. A clever villager placed a very big mirror in front of the demon's cave. Predictably, the demon attacked his own duplicate and then confronting as many demons as the broken fragments of the mirror, he was so terrified that he met instant death. The doubting villagers were convinced of the good news only when the clever man depicted the whole scene on a scroll. Thus it was he who became the pioneer of Patua painting.
Information card in the exhibition.

The exhibition on the Genesis of Patua Painting.

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The exhibition on the Genesis of Patua Painting.

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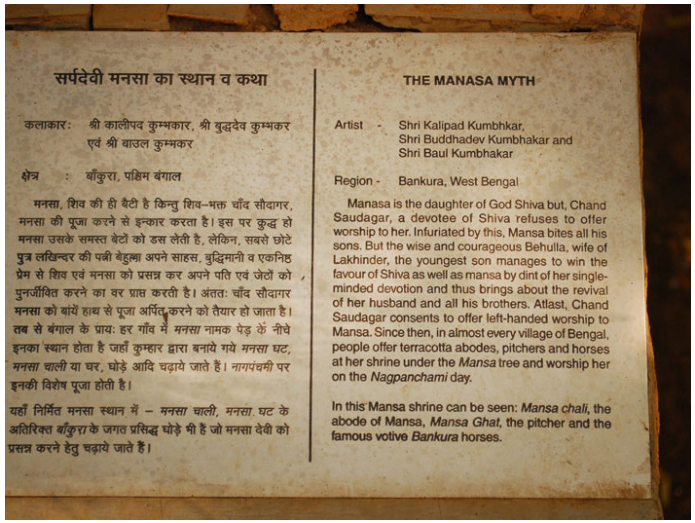
The Manasa Myth

Manasa was the daughter of Shiva. She wanted people to worship her as much as her father. A famous merchant, Chand Saudagar was Shiva's great devotee. Manasa thought if the merchant worshipped her, others would follow him. When he refused to do so, she killed his six sons. About his seventh son, she declared that he would be killed on the night of his marriage. To protect his son, the merchant made an iron house without an opening. But following vaastu shastra, he kept a needle's eyehole in one corner of the house. His son's wife did not sleep the whole night. Just before dawn she dozed off for a second and during that time the snake bit her husband. A brave wife sat on a boat with her husband and sailed into the unknown waters. She reached the shore after a long time where she met a washer man who used to wash God's clothes. She helped him in his work. The Gods were pleased with her work and asked her to make a wish. She asked for the life of her husband and his six brothers. Manasa blessed her, and since then merchant, his family and all the people began honoring her as a goddess. The Manasa's abode, the ritual pitcher for offering water and the Bankura horses are offered in the Manasa Sthan.


सर्पदेवी मनसा का स्थान व कथा

कलाकार: श्री कालीपद कुम्भकार, श्री बुद्धदेव कुम्भकर एवं श्री बाउल कुम्भकर

क्षेत्र : बाँकुरा, पश्चिम बंगाल

मनसा, शिव की ही बेटी है किन्तु शिव-भक्त चाँद सौदागर, मनसा की पूजा करने से इन्कार करता है। इस पर क्रुद्ध हो मनसा उसके समस्त बेटों को डस लेती है, लेकिन, सबसे छोटे पुत्र लखिन्दर की पत्नी बेहुला अपने साहस, बुद्धिमानी व एकनिष्ठ प्रेम से शिव एवं मनसा को प्रसन्न कर अपने पति एवं जेठों को पुनर्जीवित करने का वर प्राप्त करती है। अंतत: चाँद सौदागर मनसा को बांयें हाथ से पूजा अर्पित करने को तैयार हो जाता है। तब से बंगाल के प्राय: हर गाँव में *मनसा* नामक पेड़ के नीचे इनका स्थान होता है जहाँ कुम्हार द्वारा बनाये गये *मनसा घट, मनसा चाली* या घर, घोड़े आदि चढ़ाये जाते हैं। *नागपंचमी* पर इनकी विशेष पूजा होती है।

यहाँ निर्मित मनसा स्थान में – *मनसा चाली, मनसा घट* के अतिरिक्त *बाँकुरा* के जगत प्रसिद्ध घोड़े भी हैं जो मनसा देवी को प्रसन्न करने हेतु चढ़ाये जाते हैं।

THE MANASA MYTH

Artist - Shri Kalipad Kumbhkar, Shri Buddhadev Kumbhakar and Shri Baul Kumbhakar

Region - Bankura, West Bengal

Manasa is the daughter of God Shiva but, Chand Saudagar, a devotee of Shiva refuses to offer worship to her. Infuriated by this, Mansa bites all his sons. But the wise and courageous Behulla, wife of Lakhinder, the youngest son manages to win the favour of Shiva as well as mansa by dint of her single-minded devotion and thus brings about the revival of her husband and all his brothers. Atlast, Chand Saudagar consents to offer left-handed worship to Mansa. Since then, in almost every village of Bengal, people offer terracotta abodes, pitchers and horses at her shrine under the *Mansa* tree and worship her on the *Nagpanchami* day.

In this Mansa shrine can be seen: *Mansa chali*, the abode of Mansa, *Mansa Ghat*, the pitcher and the famous votive *Bankura* horses.

Information card in the exhibition.

The exhibition on Manasa Myth.

Design Resource

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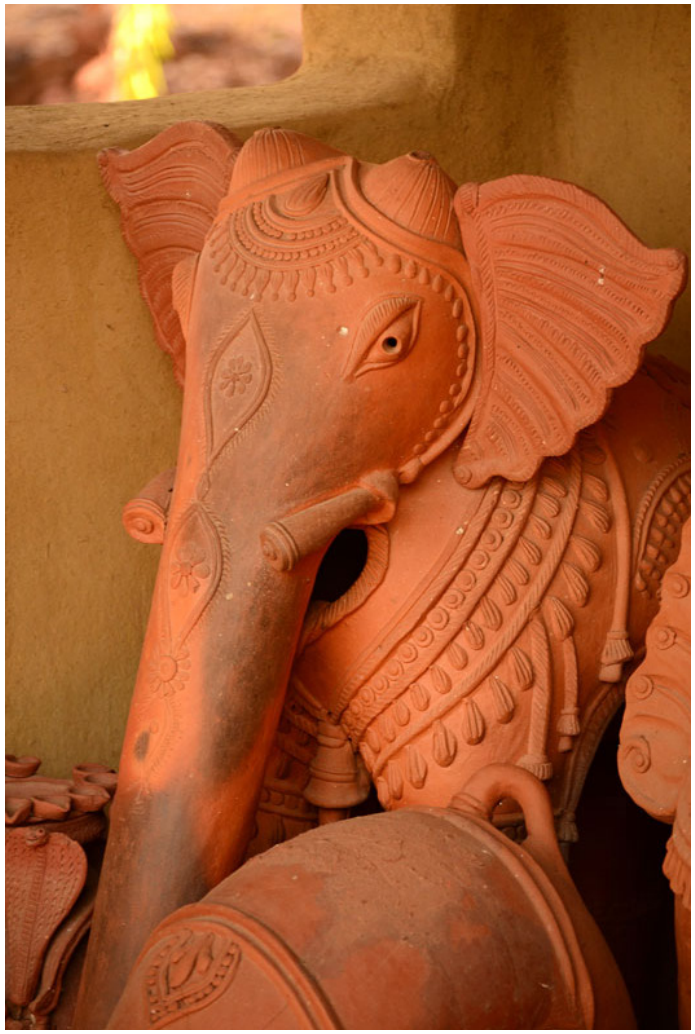

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The exhibition on Manasa Myth.

The exhibition on Manasa Myth.

The exhibition on Manasa Myth.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
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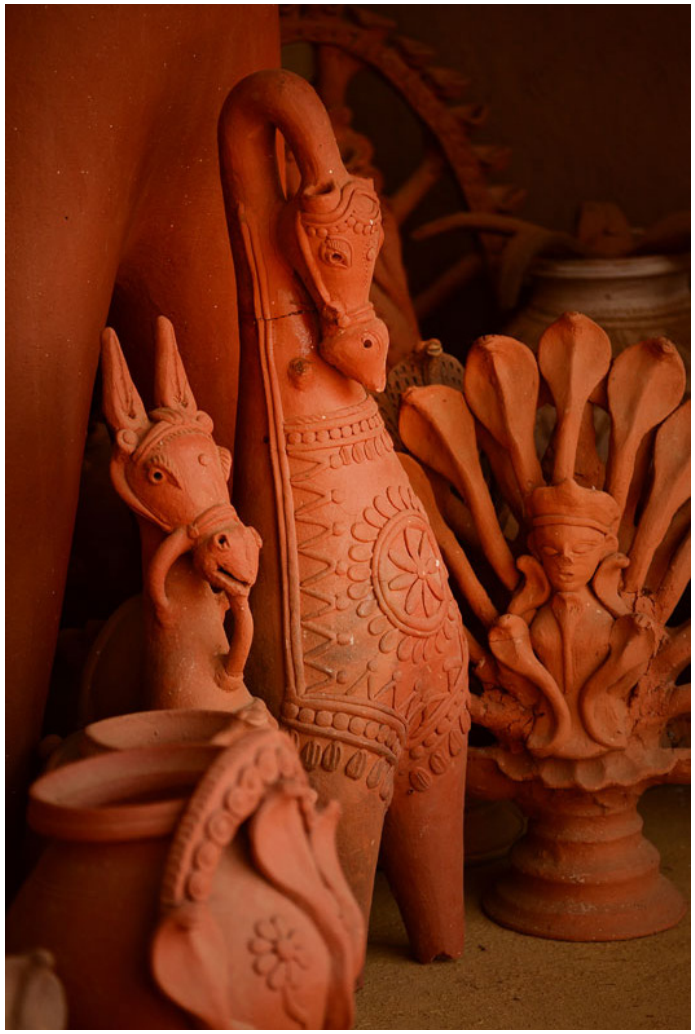
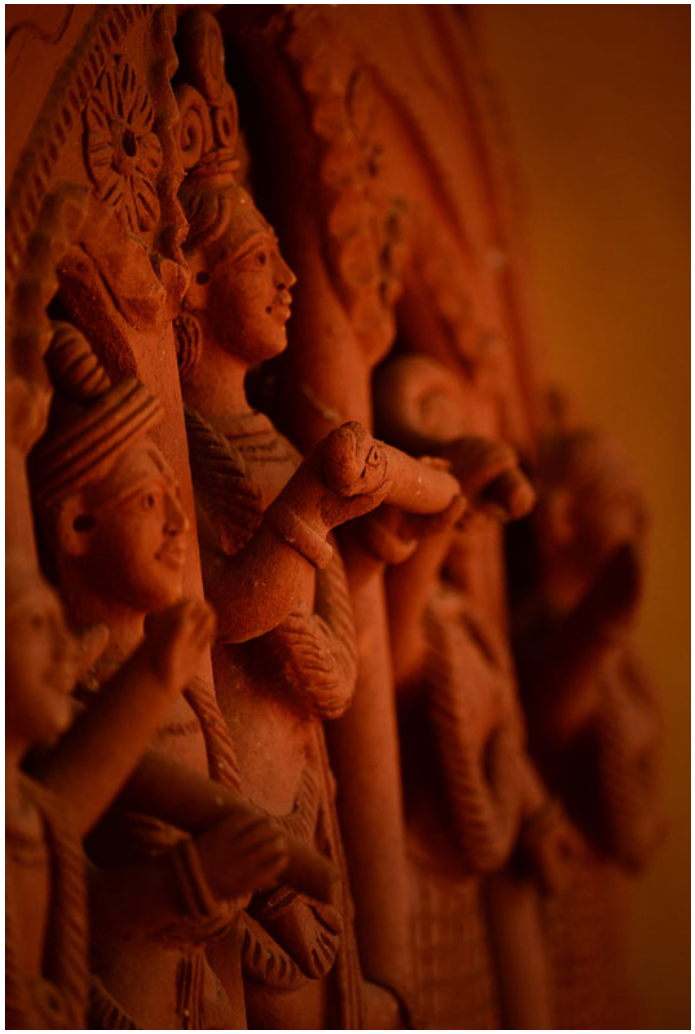


The exhibition on Manasa Myth.



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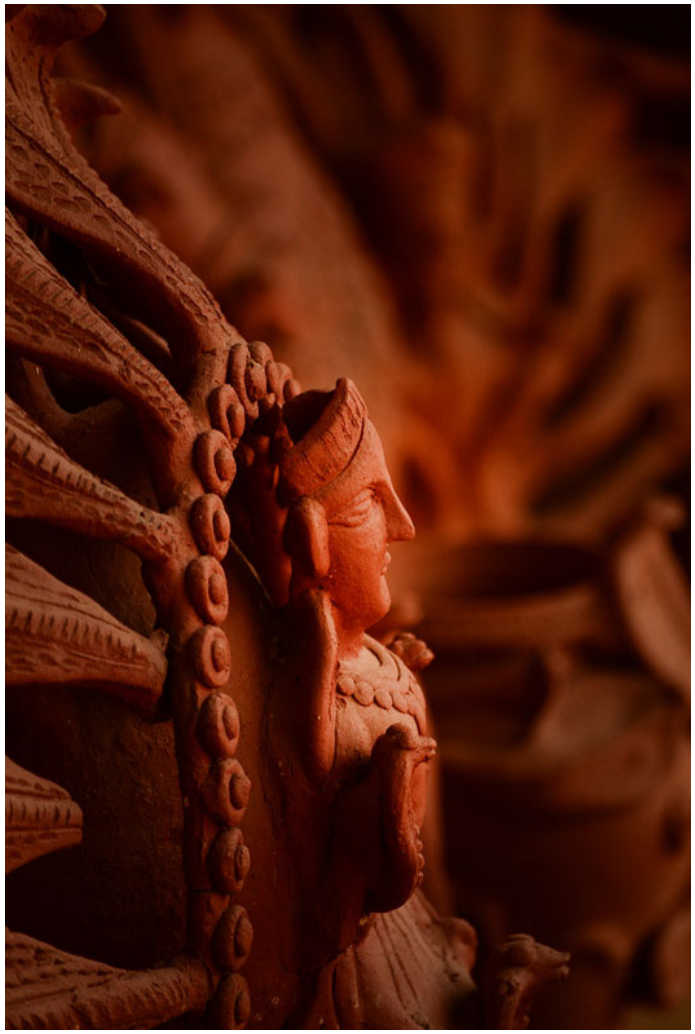

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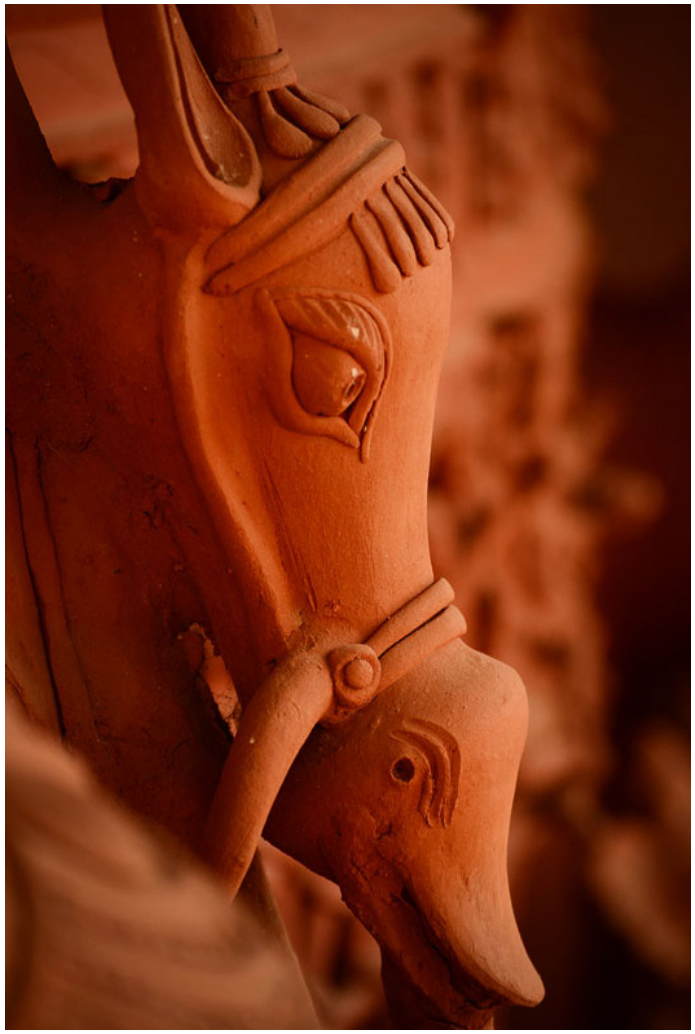

The exhibition on Manasa Myth.

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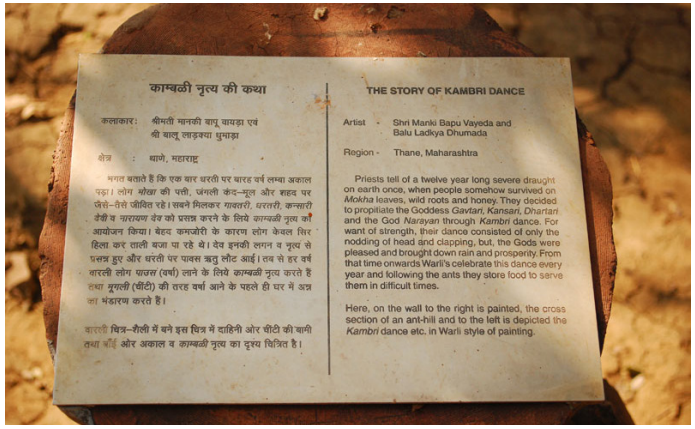
The story of Kambri Dance

Kambri dance is performed by Warlis to invoke the monsoon. It is believed that the long time back a fatal twelve-year famine hit the planet earth. There was no water to drink and no food to eat. Only few of the rich people had some grain stored with them. The villagers requested them to organize the kambri dance festival to please the Gods and Goddesses. The mean rich people parted with stale porridge as an offering. The villagers accepted it happily and without a single complaint, they conducted the festival. The Gods were pleased with unbreakable efforts of the villagers and blessed them with rain. Ever since then, the Warlis perform the Kambri dance to invoke the monsoons.



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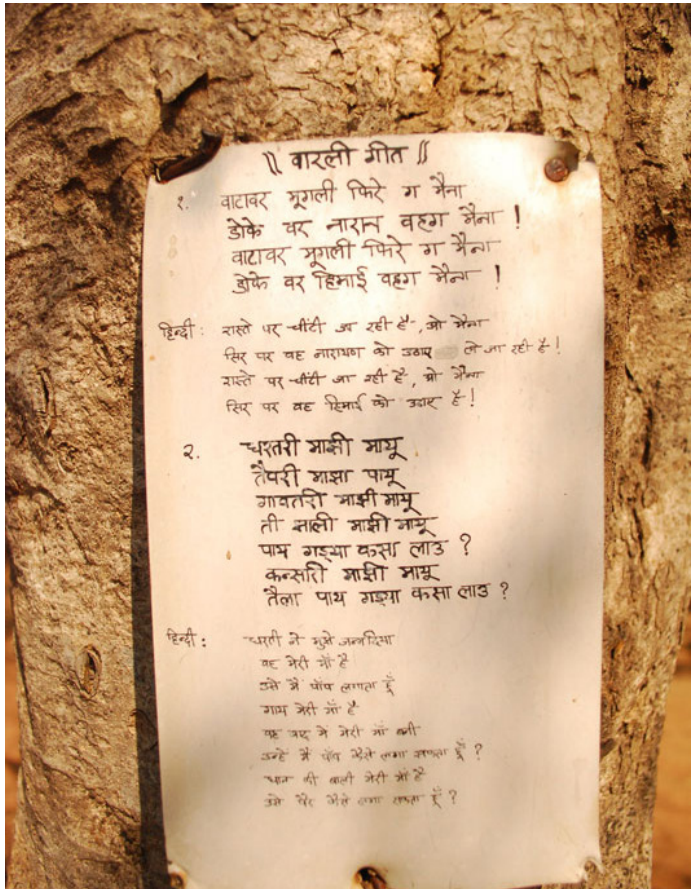
The exhibition on the story of Kambri Dance.



Warli song on display.

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The exhibition on the story of Kambri Dance.

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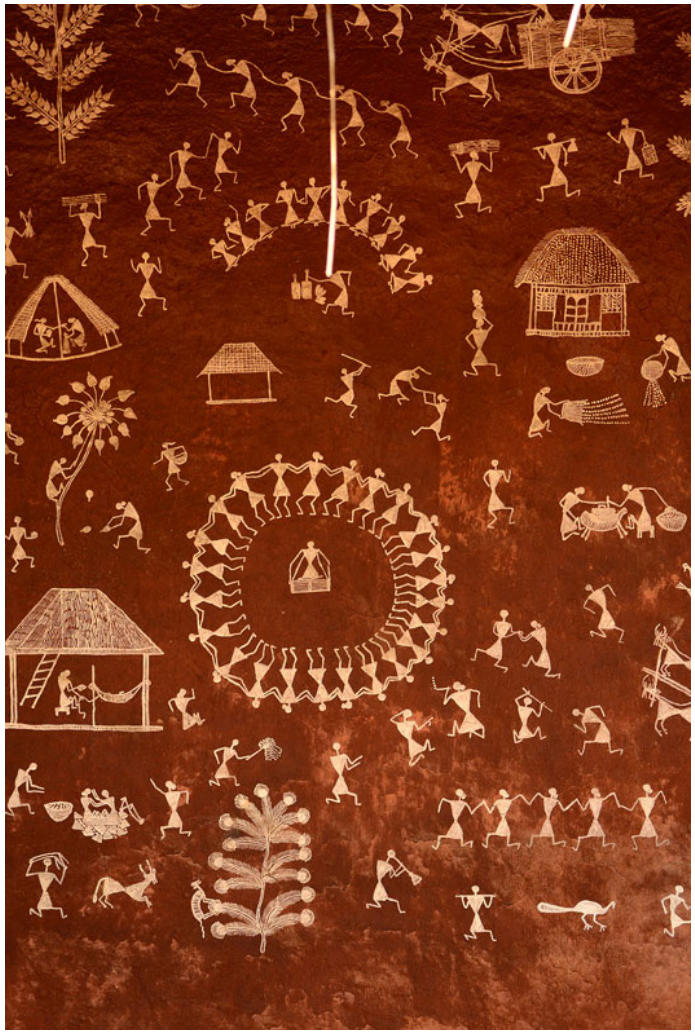

The exhibition on the story of Kambri Dance.

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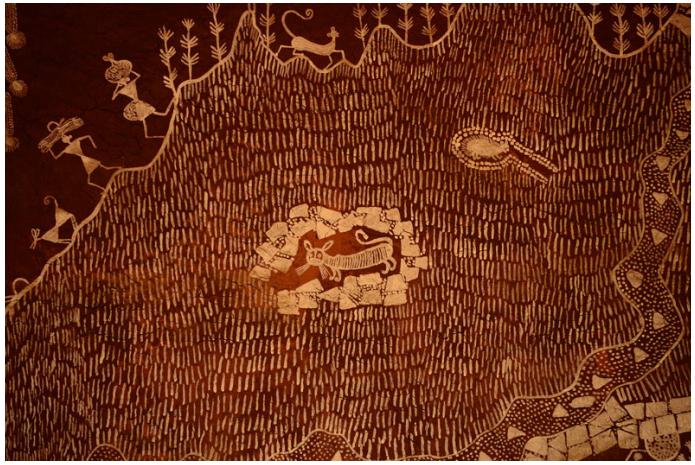

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The exhibition on the story of Kambri Dance.

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The exhibition on the story of Kambri Dance.

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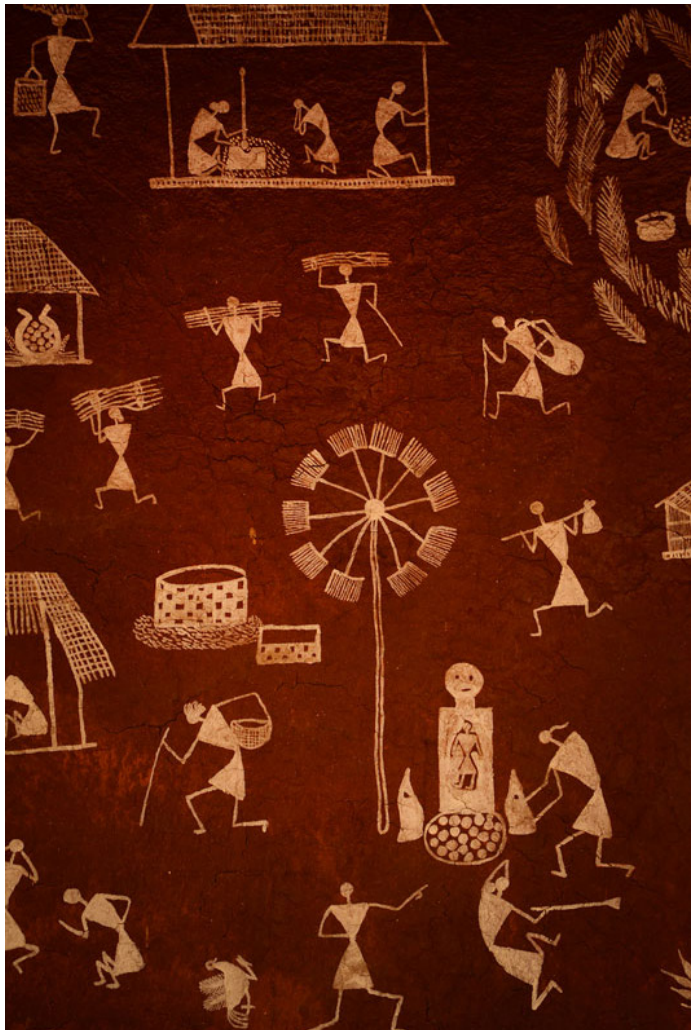
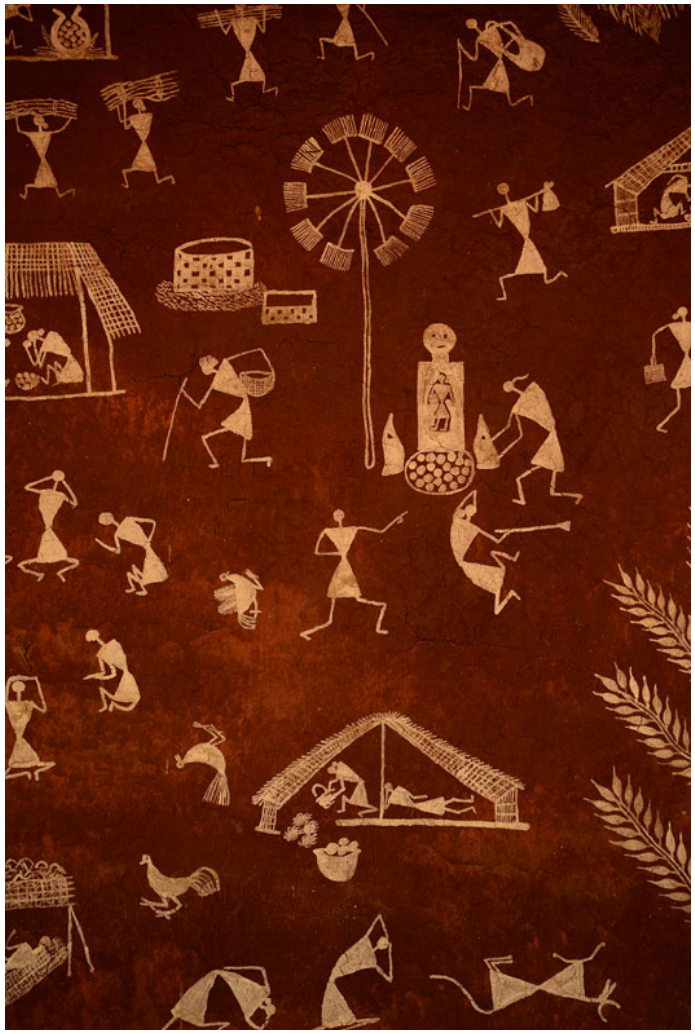


The exhibition on the story of Kambri Dance.



The exhibition on the story of Kambri Dance.

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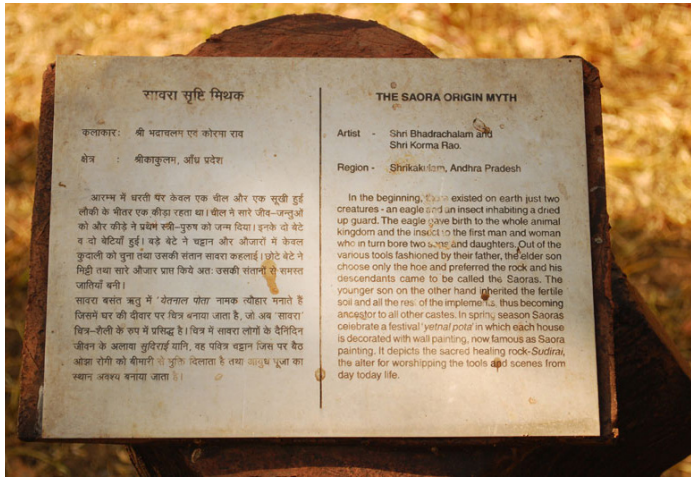
The Saora Origin Myth

Initially there was the earth and the sky. An insect was found inside a dried gourd on earth. That insect gave birth to the first man and woman. The couple gave birth to two daughters and two sons. The father invented tools for farming. He decided to test his two sons by asking them to eat cooked rice. He observed that younger son responded quickly and took the bowl kept on earth. Therefore the father gave his tools to him. He then asked to them to eat. The elder son chose the bowl kept on the rock while the younger son picked up the bowl from the ground. Seeing this, the father decided to send the elder son and daughter to settle in the mountains and raise a clan Saora. The younger son will be accompanying his sister and training their children for several skilled jobs of farming, pottery, black smithy, etc. Ever since then Saora cut the mountains and till the land, and all the other casts are originated from this family of younger siblings.


सावरा सृष्टि मिथक
कलाकार : श्री भद्राचलम एवं कोरमा राव
क्षेत्र : श्रीकाकुलम, आंध्र प्रदेश
आरम्भ में धरती पर केवल एक चील और एक सूखी हुई
लौकी के भीतर एक कीड़ा रहता था। चील ने सारे जीव-जन्तुओं
को और कीड़े ने प्रथमें स्त्री-पुरुष को जन्म दिया। इनके दो बेटे
व दो बेटियाँ हुई। बड़े बेटे ने चट्टान और औजारों में केवल
कुदाली को चुना तथा उसकी संतान सावरा कहलाई। छोटे बेटे ने
मिट्टी तथा सारे औजार प्राप्त किये अतः उसकी संतानें सभी
जातियाँ बनी।
सावरा वसंत ऋतु में 'येतनाल पोता' नामक त्योहार मनाते हैं
जिसमें घर की दीवार पर चित्र बनाया जाता है, जो अब 'सावरा'
चित्र-शैली के रूप में प्रसिद्ध है। चित्र में सावरा लोगों के दैनिदिन
जीवन के अलावा सुदिराई यानि, वह पवित्र चट्टान जिस पर बैठ
ओझा रोगी को बीमारी से मुक्ति दिलाता है तथा आयुध पूजा का
स्थान अवश्य बनाया जाता है।
THE SAORA ORIGIN MYTH
Artist - Shri Bhadrachalam and Shri Korma Rao.
Region - Shrikakulam, Andhra Pradesh
In the beginning, there existed on earth just two creatures - an eagle and an insect inhabiting a dried up guard. The eagle gave birth to the whole animal kingdom and the insect to the first man and woman who in turn bore two sons and daughters. Out of the various tools fashioned by their father, the elder son choose only the hoe and preferred the rock and his descendants came to be called the Saoras. The younger son on the other hand inherited the fertile soil and all the rest of the implements, thus becoming ancestor to all other castes. In spring season Saoras celebrate a festival 'yetnal pota' in which each house is decorated with wall painting, now famous as Saora painting. It depicts the sacred healing rock-Sudirai, the alter for worshipping the tools and scenes from day today life.
Information card in the exhibition.

The exhibition on Saora Origin Myth.

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Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
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The exhibition on Saora Origin Myth.

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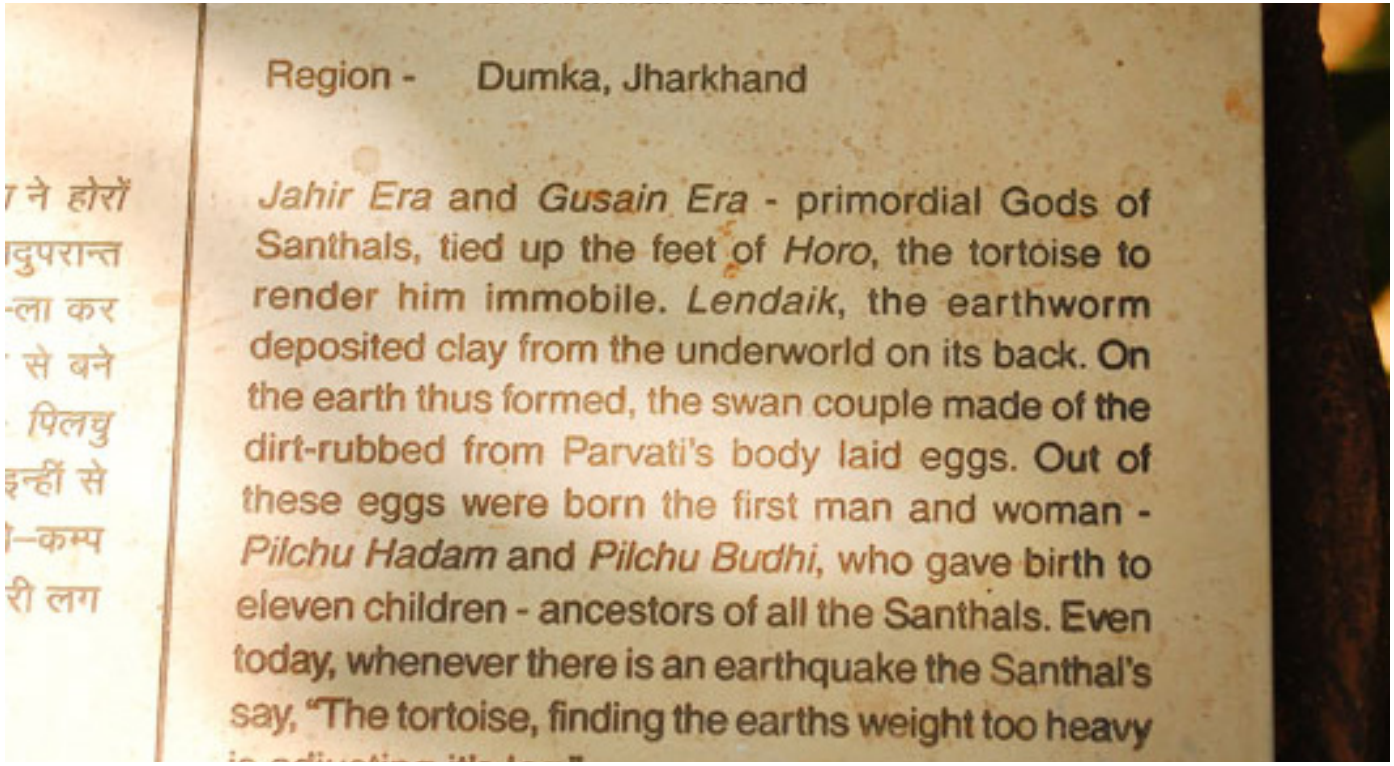
The Santhal Origin Myth

Parvati created two swans out of the dirt of her body. They flew away and soon got tired. They searched for the earth to rest on but were unable to find it. They informed Parvati. She asked the earthworm and tortoise for help. Tortoise suggested that earthworms could deposit small pallets of earth on his back. The earthworm began his work but whenever tortoise felt heavy weight, his legs moved and earth fell down. Parvati called her friends to tie tortoise's limbs. Finally when the earth was setup, the swans came and began to build their nest. They laid their eggs on it, from which the first man and woman were born, who further gave birth to five sons and six daughters. They divided them and walked off in opposite direction to avoid contact with their kin. Because the earth is round, they met after few years. Ten of them married each other. In due course of time they had children. The unmarried sister also had a baby boy who became strong young man yet no girl wanted to marry him. In anger, he decided to ruin the village. One night frightened villagers ran away and crossed the river and established the new kingdom known as Santhal Pargana.


Region - Dumka, Jharkhand
Jahir Era and Gusain Era - primordial Gods of Santhals, tied up the feet of Horo, the tortoise to render him immobile. Lendaik, the earthworm deposited clay from the underworld on its back. On the earth thus formed, the swan couple made of the dirt-rubbed from Parvati's body laid eggs. Out of these eggs were born the first man and woman - Pilchu Hadam and Pilchu Budhi, who gave birth to eleven children - ancestors of all the Santhals. Even today, whenever there is an earthquake the Santhal's say, "The tortoise, finding the earths weight too heavy

Information card in the exhibition.

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The exhibition on Santhal Origin Myth.

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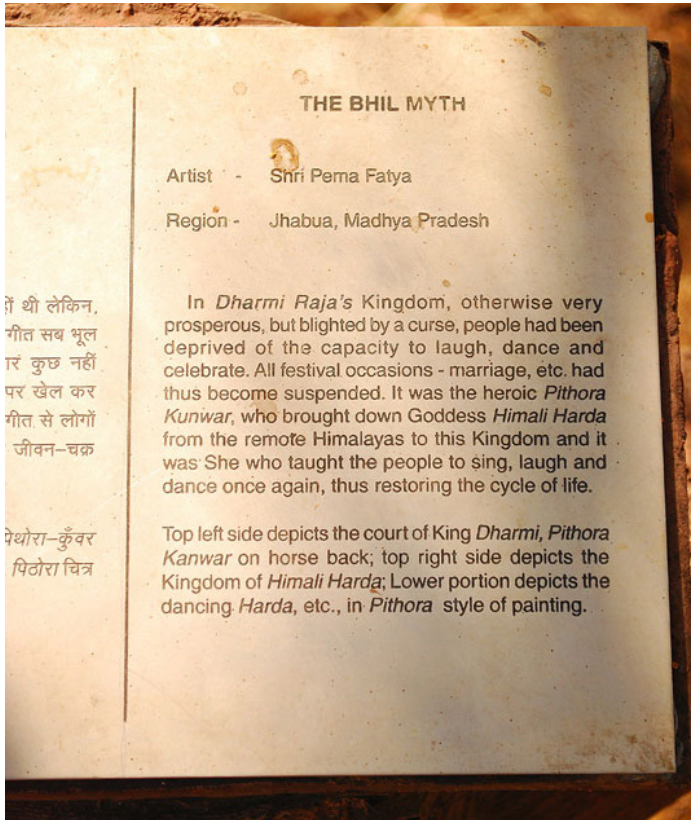
The Bhil Myth

In Dharmi Raja's kingdom all was well but somehow people forgot to enjoy life. A time came when water of the wells smell badly and fields became infertile. Devi Himali Harda was the only one who could change the scenario. Everyone knew that it was very difficult to please her and nobody ever came back from her house. The king called an emergency meeting to look into the matter and called for a person who can take up the job. Nobody was ready to accept the challenge; except his own son Pithora Kunwar. He was nervous after taking up the challenge, so his wife convinced him that Himali was her sister. Finally he succeeded in pleasing Devi Himali Harda. She asked him to make an arrangement in the village with the essential stock of wine brewed from the Mahua fruit for her. On her visit, she was pleased that she started dancing with joy. Devi blessed the village with rejoicing and restored the fertility of all the wells and fields.


THE BHIL MYTH
Artist - Shri Pema Fatya
Region - Jhabua, Madhya Pradesh
In Dharmi Raja's Kingdom, otherwise very prosperous, but blighted by a curse, people had been deprived of the capacity to laugh, dance and celebrate. All festival occasions - marriage, etc. had thus become suspended. It was the heroic Pithora Kunwar, who brought down Goddess Himali Harda from the remote Himalayas to this Kingdom and it was She who taught the people to sing, laugh and dance once again, thus restoring the cycle of life.
Top left side depicts the court of King Dharmi, Pithora Kanwar on horse back; top right side depicts the Kingdom of Himali Harda; Lower portion depicts the dancing Harda, etc., in Pithora style of painting.
Information card in the exhibition.

The exhibition on Bhil Myth.

The exhibition on Bhil Myth.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya/trail/9117

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The exhibition on Bhil Myth.

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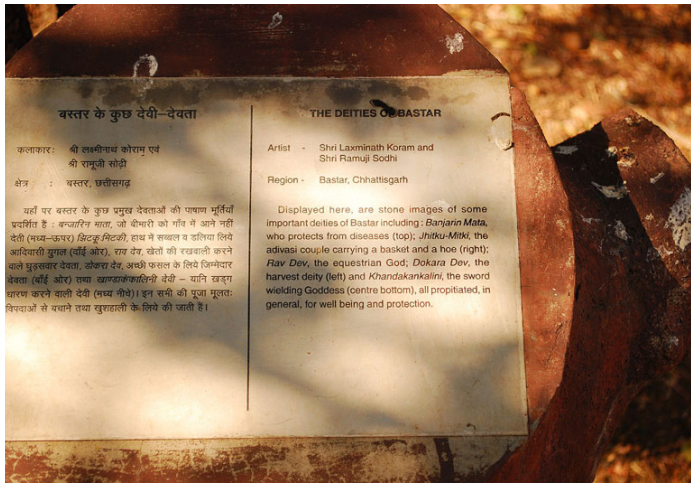
The Deities of Bastar

The many deities of Bastar include Jhitku Mitki - the Adivasi couple carrying a basket and a hoe, Banjarin Ma- ta-disease protector Goddess, Dokra Dev- who looks after good harvest and Khandakankalini- the sword-wielding goddess. They are worshipped for the protection of the village.


बस्तर के कुछ देवी–देवता
THE DEITIES OF BASTAR
Artist - Shri Laxminath Koram and Shri Ramuji Sodhi
Region - Bastar, Chhattisgarh
Displayed here, are stone images of some important deities of Bastar including : Banjarin Mata, who protects from diseases (top); Jhitku-Mitki, the adivasi couple carrying a basket and a hoe (right); Rav Dev, the equestrian God; Dokara Dev, the harvest deity (left) and Khandakankalini, the sword wielding Goddess (centre bottom), all propitiated, in general, for well being and protection.

Information card in the exhibition.

The exhibition on Deities of Bastar.

The exhibition on Deities of Bastar.

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Mythological Trail of Manav Sangrahalaya

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The exhibition on Deities of Bastar.

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The exhibition on Deities of Bastar.

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Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

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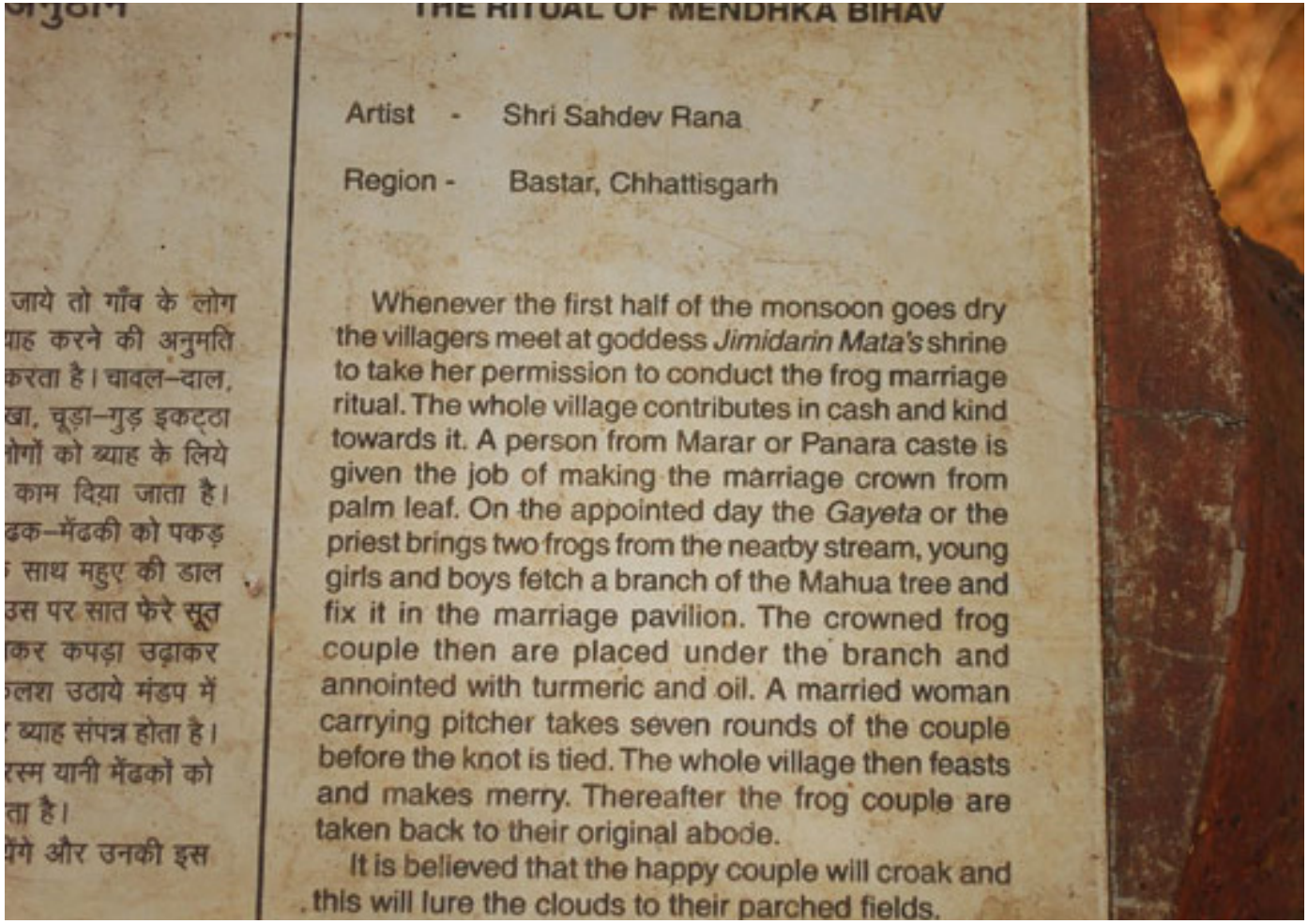
The Ritual of Mendhka Bihav

The ritual of frog marriage is conducted in Bastar region, when first half of the monsoon goes dry. A person from Marar caste makes the marriage crown from palm tree leaf. The Gayeta or the priest brings two frogs and the youth makes marriage pavilion by the branches of Mahua tree. The belief behind the ritual is that the frog couple will croak and this will result in heavy rainfall.


THE RITUAL OF MENDHKA BIHAV
Artist - Shri Sahdev Rana
Region - Bastar, Chhattisgarh
Whenever the first half of the monsoon goes dry the villagers meet at goddess *Jimidarin Mata's* shrine to take her permission to conduct the frog marriage ritual. The whole village contributes in cash and kind towards it. A person from Marar or Panara caste is given the job of making the marriage crown from palm leaf. On the appointed day the *Gayeta* or the priest brings two frogs from the nearby stream, young girls and boys fetch a branch of the Mahua tree and fix it in the marriage pavilion. The crowned frog couple then are placed under the branch and annointed with turmeric and oil. A married woman carrying pitcher takes seven rounds of the couple before the knot is tied. The whole village then feasts and makes merry. Thereafter the frog couple are taken back to their original abode.
It is believed that the happy couple will croak and this will lure the clouds to their parched fields.

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The exhibition on Mendka Bihav.

The exhibition on Mendka Bihav.

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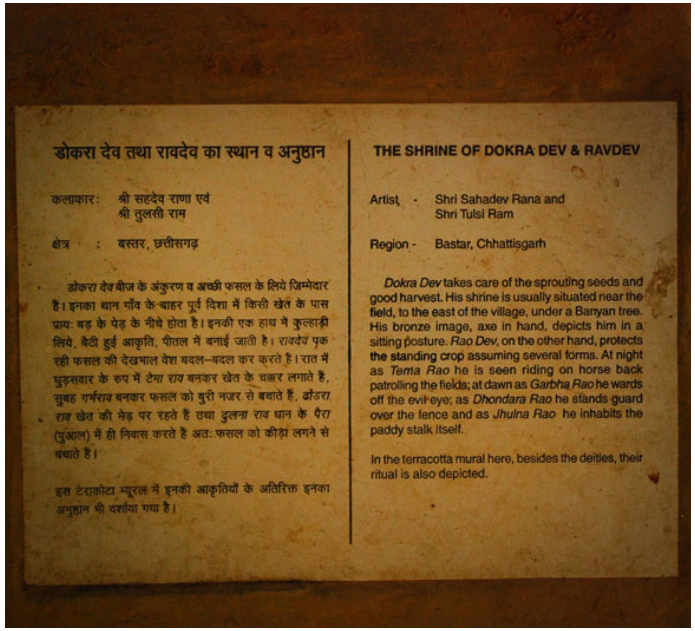
Dokradev and Ravdev

Dokradev is the God of good harvest. His shrines are normally situated near the fields, under a banyan tree. The first mango of the season is offered to him during Akti Parv. Ravdev looks after crops by protecting them against insects, pests and thieves. The terracotta painting depicts various rituals connected with them.



डोकरा देव तथा रावदेव का स्थान व अनुष्ठान

कलाकार : श्री सहदेव राणा एवं श्री तुलसी राम

क्षेत्र : बस्तर, छत्तीसगढ़

डोकरा देव बीज के अंकुरण व अच्छी फसल के लिये जिम्मेदार हैं। इनका थान गाँव के बाहर पूर्व दिशा में किसी खेत के पास प्रायः बड़ के पेड़ के नीचे होता है। इनकी एक हाथ में कुल्हाड़ी लिये, बैठी हुई आकृति, पीतल में बनाई जाती है। *रावदेव* पक रही फसल की देखभाल वेश बदल-बदल कर करते हैं। रात में घुड़सवार के रूप में *टेमा राव* बनकर खेत के चक्कर लगाते हैं, सुबह *गर्भराव* बनकर फसल को बुरी नजर से बचाते हैं, *धोंडरा राव* खेत की मेड़ पर रहते हैं तथा *दुलना राव* धान के पैरा (पुआल) में ही निवास करते हैं अतः फसल को कीड़ा लगने से बचाते हैं।

इस टेराकोटा म्यूरल में इनकी आकृतियों के अतिरिक्त इनका अनुष्ठान भी दर्शाया गया है।

THE SHRINE OF DOKRA DEV & RAVDEV

Artist - Shri Sahadev Rana and Shri Tulsi Ram

Region - Bastar, Chhattisgarh

Dokra Dev takes care of the sprouting seeds and good harvest. His shrine is usually situated near the field, to the east of the village, under a Banyan tree. His bronze image, axe in hand, depicts him in a sitting posture. *Rao Dev*, on the other hand, protects the standing crop assuming several forms. At night as *Temla Rao* he is seen riding on horse back patrolling the fields; at dawn as *Garbha Rao* he wards off the evil eye; as *Dhondara Rao* he stands guard over the fence and as *Jhulna Rao* he inhabits the paddy stalk itself.

In the terracotta mural here, besides the deities, their ritual is also depicted.

Information card in the exhibition.

The exhibition on Dokradev and Ravdev.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

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The exhibition on Dokradev and Ravdev.

The exhibition on Dokradev and Ravdev.

The exhibition on Dokradev and Ravdev.

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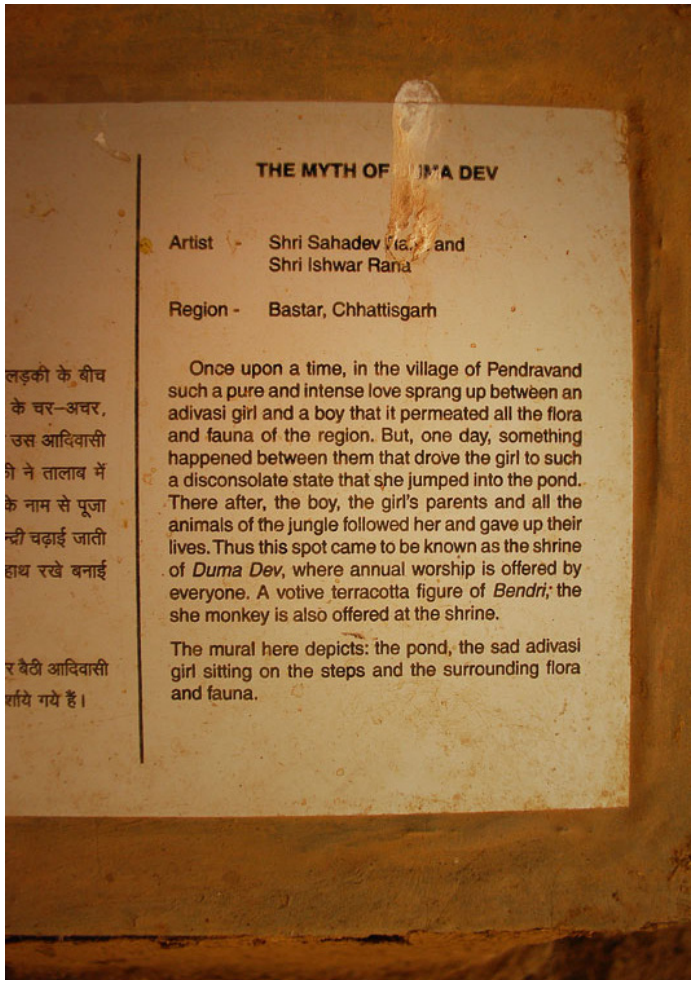
The Myth of Dumadev

The terracotta painting depicts the divine love of a boy and a girl of Pendravand village. One day, something a grave misunderstanding happened between them. The situation was so bad; that it drove the girl to disconsolate state. Finally she ended her life by jumping in the pond. Thereafter the boy, her parents and all the animals also gave up their lives. The spot is known as shrine of Dumadev.


THE MYTH OF
A DEV
Artist - Shri Sahadev
and
Shri Ishwar Rana
Region - Bastar, Chhattisgarh
Once upon a time, in the village of Pendravand such a pure and intense love sprang up between an adivasi girl and a boy that it permeated all the flora and fauna of the region. But, one day, something happened between them that drove the girl to such a disconsolate state that she jumped into the pond. There after, the boy, the girl's parents and all the animals of the jungle followed her and gave up their lives. Thus this spot came to be known as the shrine of Duma Dev, where annual worship is offered by everyone. A votive terracotta figure of Bendri; the she monkey is also offered at the shrine.
The mural here depicts: the pond, the sad adivasi girl sitting on the steps and the surrounding flora and fauna.

Information card in the exhibition.

The exhibition on Dumadev.

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The exhibition on Dumadev.

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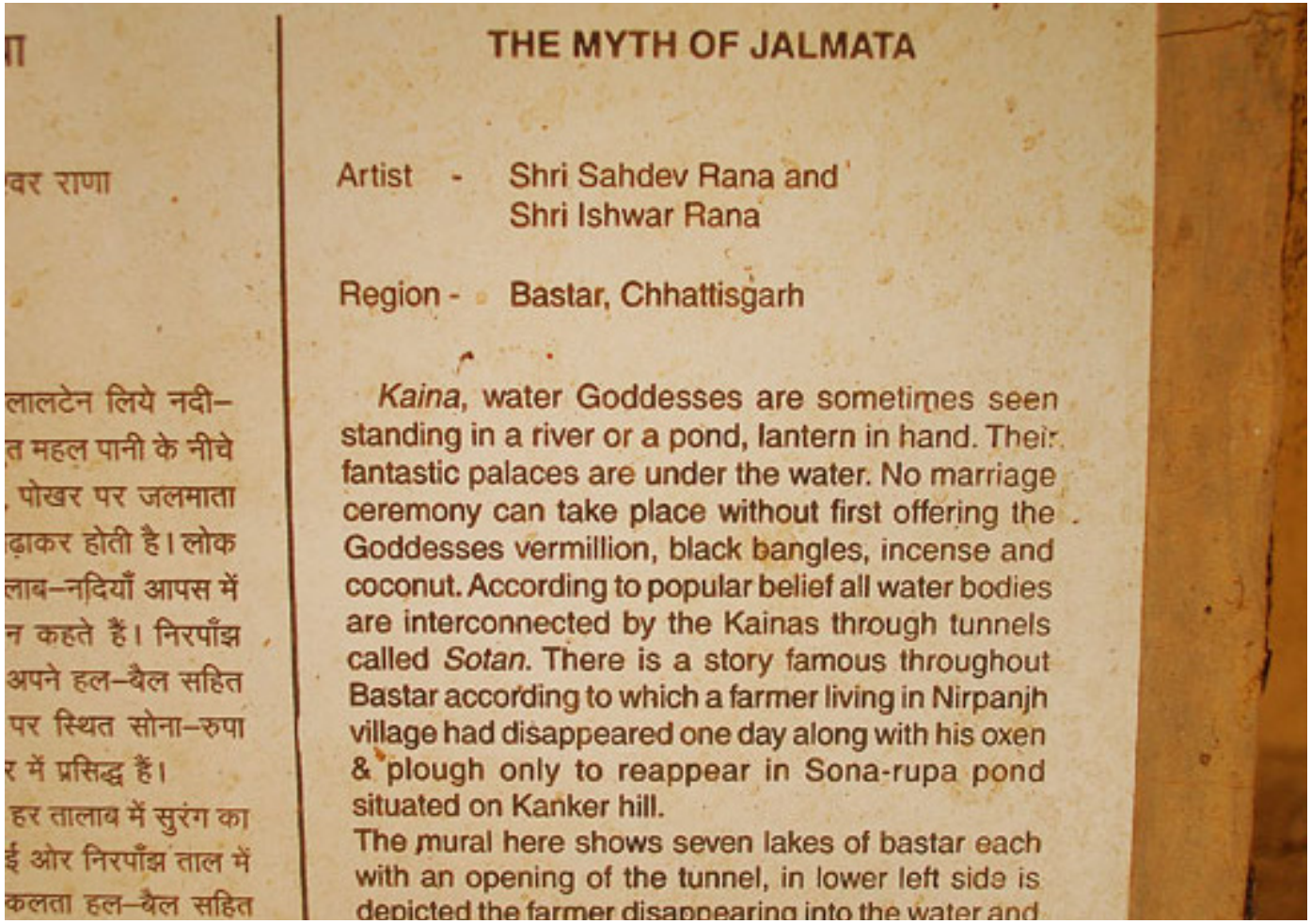
The Myth of Jalmata

Kaina is the water goddess holding lantern in her hand and is sometimes seen standing on water. She interconnects all the water bodies through sotans or tunnels. It is believed that all the nearby lakes of Bastar region are adjoined through tunnels. Kaina's presence is unavoidable in any marriage ritual and ceremonies. Things like black bangles, incense and coconut are offered to her.


THE MYTH OF JALMATA
Artist - Shri Sahdev Rana and
Shri Ishwar Rana
Region - Bastar, Chhattisgarh
Kaina, water Goddesses are sometimes seen standing in a river or a pond, lantern in hand. Their fantastic palaces are under the water. No marriage ceremony can take place without first offering the Goddesses vermillion, black bangles, incense and coconut. According to popular belief all water bodies are interconnected by the Kainas through tunnels called Sotan. There is a story famous throughout Bastar according to which a farmer living in Nirpanjh village had disappeared one day along with his oxen & plough only to reappear in Sona-rupa pond situated on Kanker hill.
The mural here shows seven lakes of bastar each with an opening of the tunnel, in lower left side is depicted the farmer disappearing into the water and

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The myth of Jalmata.

The myth of Jalmata.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

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The myth of Jalmata.

The myth of Jalmata.

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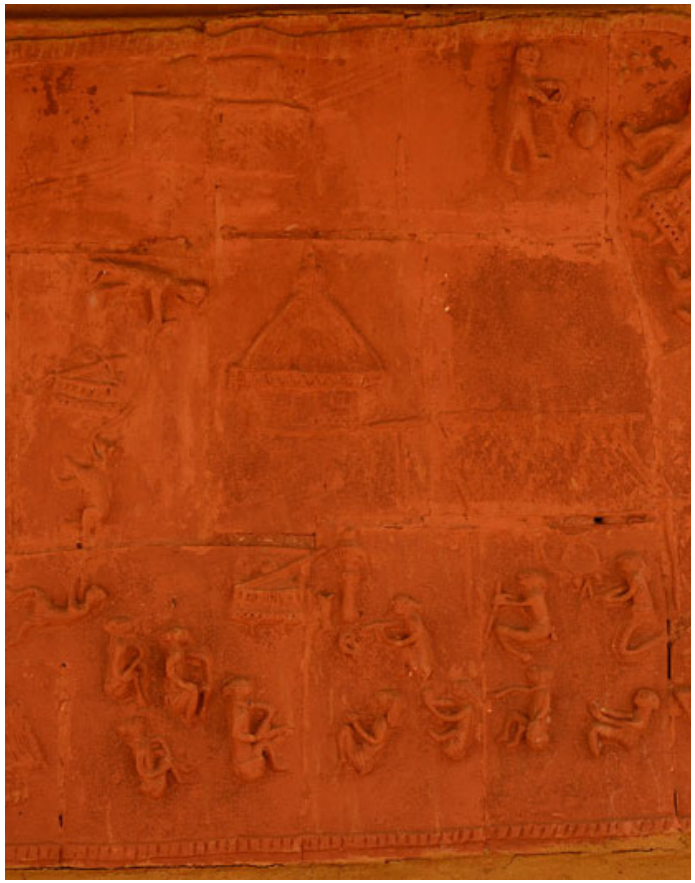
The Shrine of Jimidarin Mata

Jimidarin Mata is a goddess who protects village from any kind of evil. A mata standing with flowers and rice sheaves in her hands is guardian of village from diseases. When the severe epidemic arises, people offer prayers at her shrine.

जिमिदारिन माता का स्थान व अनुष्ठान
THE SHRINE OF JIMIDARIN MATA
Artist - Shri Sahadev Rana and Shri Tulsi Ram
Region - Bastar, Chhattisgarh
Among guardian deities, Jimidarin Mata is the leading Goddess who protects the village from evils, especially diseases. She is imaged in a standing posture with flowers and rice in hands. Dand Dev, her assistant executes all her biddings. Whenever a periodic outbreak of epidemic etc is feared, people, after offering their worship of the Mata's shrine, fortify the village by fixing nails of iron, bamboo and kasi wood around it to block the very entry of disease into the village.

Information card in the exhibition.



The myth of Jimidarin Mata.

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The myth of Jimidarin Mata.

The myth of Jimidarin Mata.

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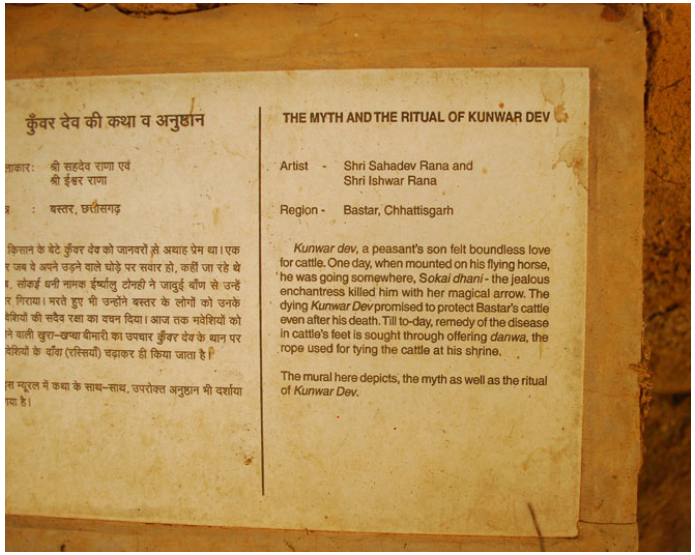
The Myth of Kunwardev

Kunwardev is considered as the protector of cattle. The myth says that an enchantress killed him when he was riding on his flying horse. While dying, he remembered his cattle and vowed to protect them even after death. Since then people believed that Kunwardev would cure their diseased cattle. They offer the rope of the diseased cattle at his shrine.


कुँवर देव की कथा व अनुष्ठान

THE MYTH AND THE RITUAL OF KUNWAR DEV

Artist - Shri Sahadev Rana and Shri Ishwar Rana

Region - Bastar, Chhattisgarh

Kunwar dev, a peasant's son felt boundless love for cattle. One day, when mounted on his flying horse, he was going somewhere, *Sokai dhani* - the jealous enchantress killed him with her magical arrow. The dying *Kunwar Dev* promised to protect Bastar's cattle even after his death. Till to-day, remedy of the disease in cattle's feet is sought through offering *danwa*, the rope used for tying the cattle at his shrine.

The mural here depicts, the myth as well as the ritual of *Kunwar Dev*.

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The exhibition on Kunwardev.

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The exhibition on Kunwardev.

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Source:
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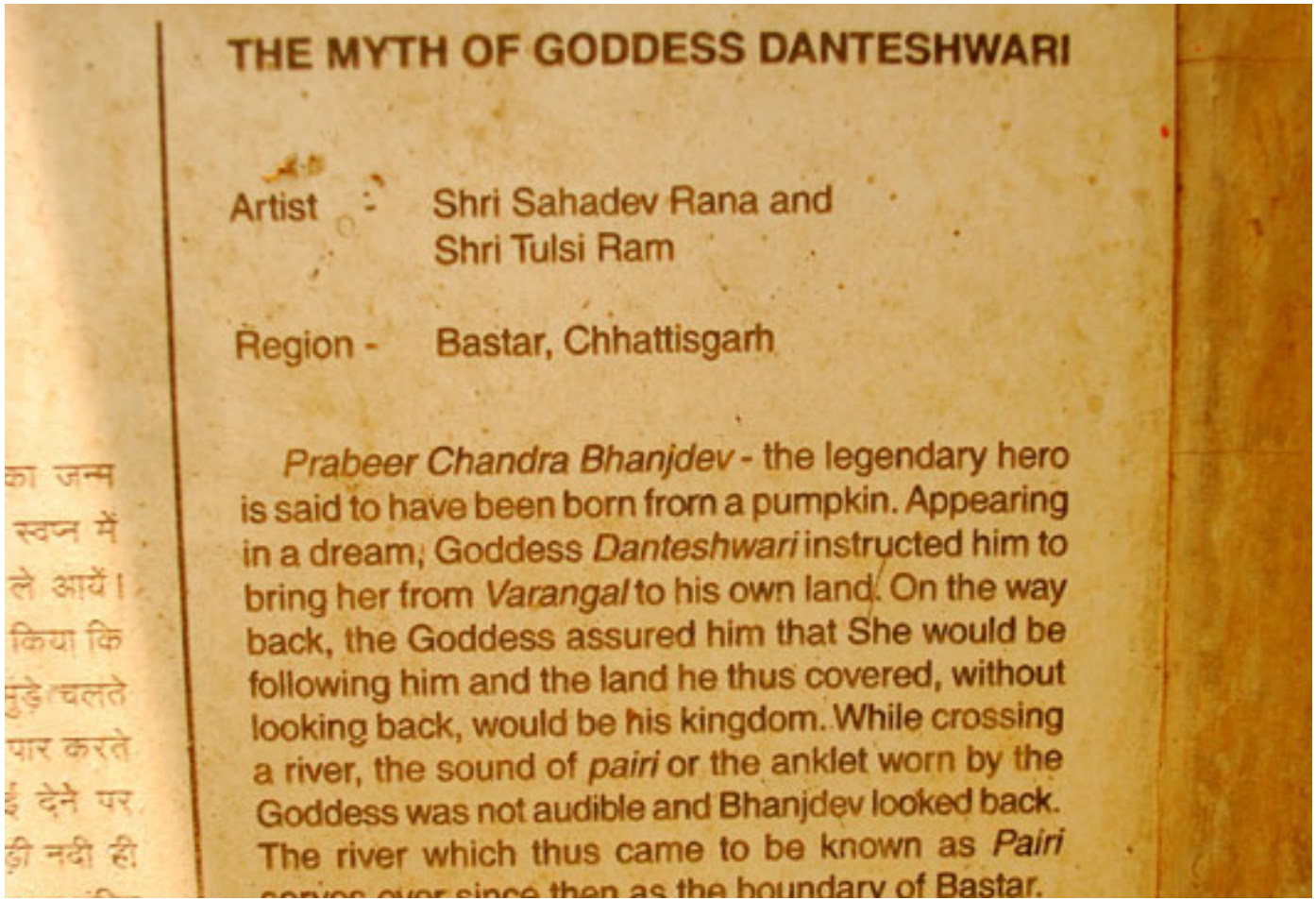
The Myth of Danteshwari

It is believed that Prabeer Chandra Bhanjdev was born out of a pumpkin. Goddess Danteshwari appeared in his dreams and ordered him to bring her from Warangal to his own land. Obeying the order of the goddess, Prabeer went to Warangal. Mata Danteshwari agreed to come with him, but with one condition, that while walking he should not turn his back on her. He followed the same but while crossing the river her pairi or the anklet got drowned and Bhanjdev turned back and looked. Danteshwari vanished immediately. The river is known as Pairi after her and flows on the border of Bastar.


THE MYTH OF GODDESS DANTESHWARI
Artist : Shri Sahadev Rana and Shri Tulsi Ram
Region - Bastar, Chhattisgarh
Prabeer Chandra Bhanjdev - the legendary hero is said to have been born from a pumpkin. Appearing in a dream, Goddess Danteshwari instructed him to bring her from Varangal to his own land. On the way back, the Goddess assured him that She would be following him and the land he thus covered, without looking back, would be his kingdom. While crossing a river, the sound of pairi or the anklet worn by the Goddess was not audible and Bhanjdev looked back. The river which thus came to be known as Pairi

Information card in the exhibition.

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The exhibition on Goddess Danteshwari.

The exhibition on Goddess Danteshwari.

The exhibition on Goddess Danteshwari.

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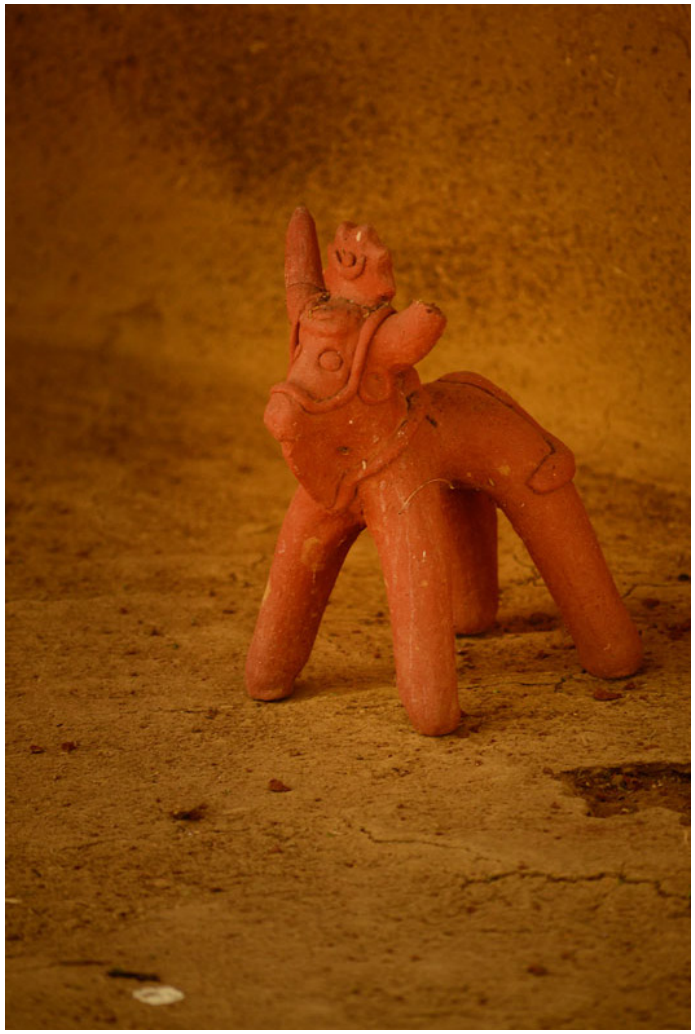

The exhibition on Goddess Danteshwari.

The exhibition on Goddess Danteshwari.

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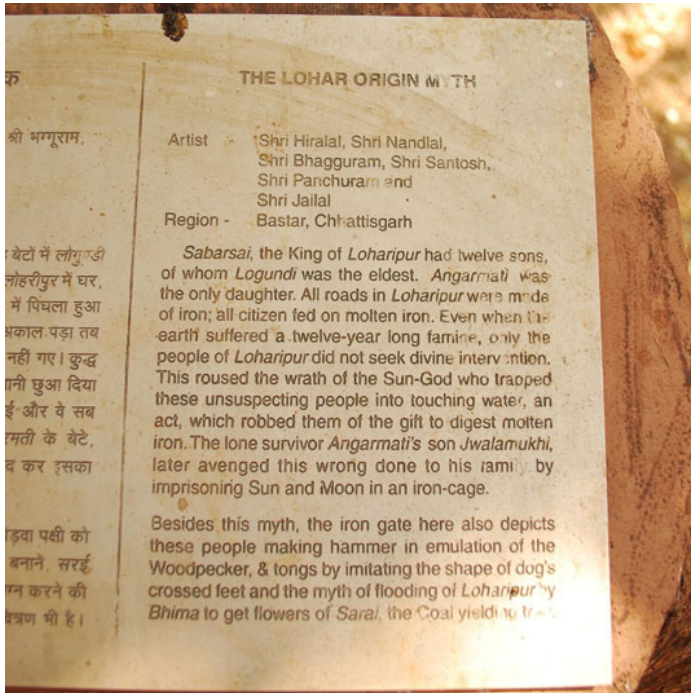
The Lohar Origin Myth

It is the story of the king of Lohripur, his twelve sons and one daughter. The eldest son became king and the daughter Angarmati became wife of all brothers. In Lohripur everything was made of iron, including food too. Once there was a famine. Everyone in the world except- people of Lohripur went to God. This made God suspicious that whether the king of Lohripur possesses more power than him. God along with Sukhi Chamarin, who knew the trick to cool off hot iron, went to Lohripur and asked for food. They were served with the molten iron soup. Scared with the soup, they asked for water to clean their hands. Sukhi realized that her trick would not work with this iron. Lohripur people searched water in nearby village and meanwhile God vanished. God's trick worked when villagers touched the water. They lost their ability to eat hot iron and died soon. Angarmati stopped after eating the first spoon and ran to Gond house and jumped into the pitcher of buttermilk. She saved her life along with her son who was born soon after. He was known as Jwalamukhi. He decided to take revenge from God. He caught sun and moon in his iron cage. The Gods came to look into the matter and apologized to him. They acknowledged him as the bravest man.


THE LOHAR ORIGIN MYTH

Artist - Shri Hiralal, Shri Nandlal, Shri Bhagguram, Shri Santosh, Shri Panchuram and Shri Jailal

Region - Bastar, Chhattisgarh

Sabarsai, the King of *Loharipur* had twelve sons, of whom *Logundi* was the eldest. *Angarmati* was the only daughter. All roads in *Loharipur* were made of iron; all citizen fed on molten iron. Even when the earth suffered a twelve-year long famine, only the people of *Loharipur* did not seek divine intervention. This roused the wrath of the Sun-God who trapped these unsuspecting people into touching water, an act, which robbed them of the gift to digest molten iron. The lone survivor *Angarmati's* son *Jwalamukhi*, later avenged this wrong done to his family by imprisoning Sun and Moon in an iron-cage.

Besides this myth, the iron gate here also depicts these people making hammer in emulation of the Woodpecker, & tongs by imitating the shape of dog's crossed feet and the myth of flooding of *Loharipur* by *Bhima* to get flowers of *Saral*, the Coal yielding tree.

Information card in the exhibition.

Gate displaying the myth with the wrought iron craft.

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Gate displaying the myth with the wrought iron craft.

Gate displaying the myth with the wrought iron craft.

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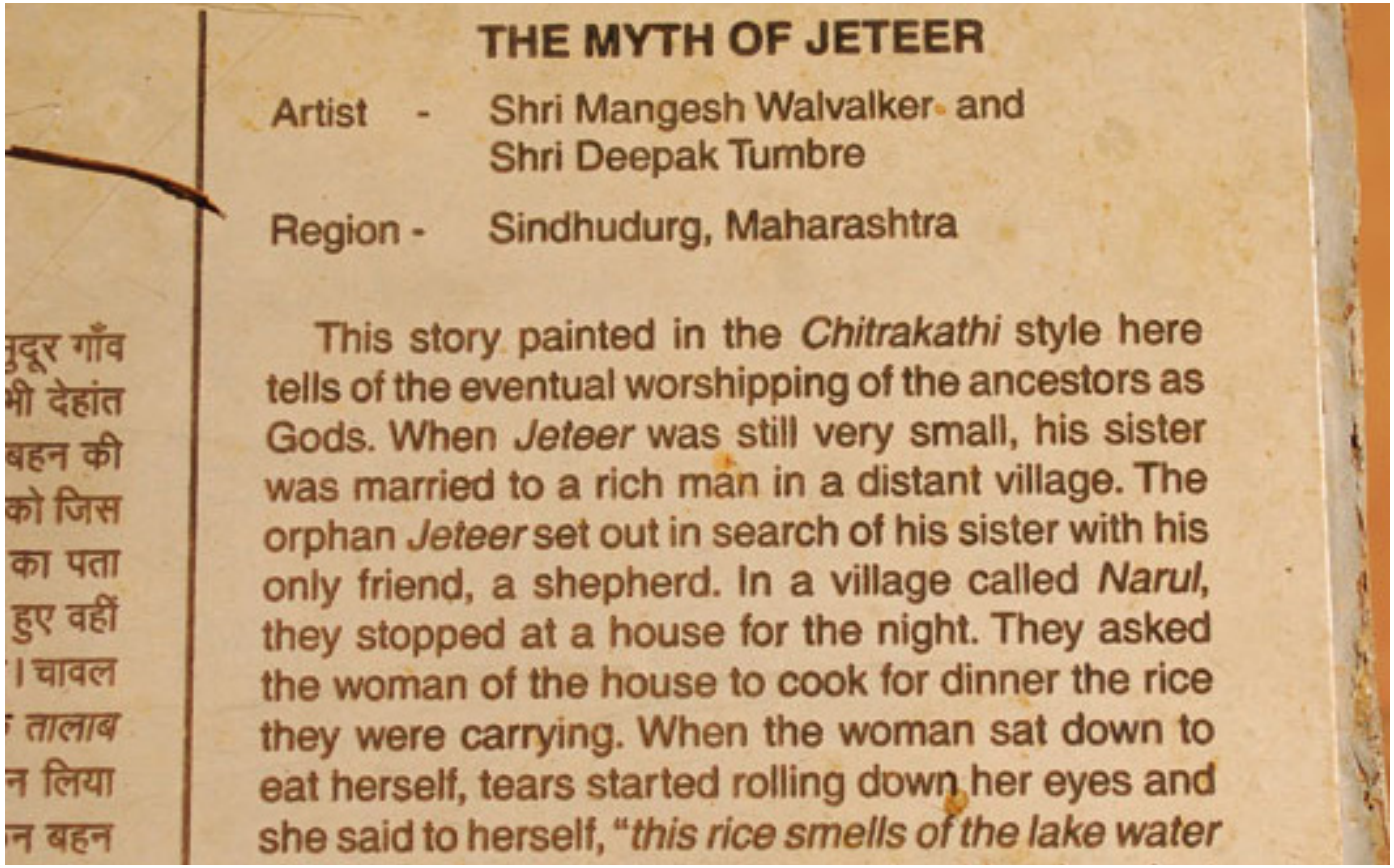
The Myth of Jeteer

This is a story of very young Jeteer whose sister was married and sent off to a far-off village. Soon after his parents left the world. A kind shepherd took care of him till young enough to look after himself. The Shepard later died of illness and Jeteer decided to leave to start search for his sister. At one night he stopped at a house in a village Narul. He requested the woman in the house to cook rice they were carrying for dinner. When the woman started eating the rice she cooked, the smell reminded him of his ancestor village. The brother identified his sister and requested her to come back home for few days. His brother-in-law got furious over her brother's request and cut his head off. The shepherd ran towards his village with the detached head in his hand. He fell down dead on reaching there. A temple is built in the memory of Jeteer. This myth is painted in the Chitrakathi style.


THE MYTH OF JETEER
Artist - Shri Mangesh Walvalker and Shri Deepak Tumbre
Region - Sindhudurg, Maharashtra
This story painted in the Chitrakathi style here tells of the eventual worshipping of the ancestors as Gods. When Jeteer was still very small, his sister was married to a rich man in a distant village. The orphan Jeteer set out in search of his sister with his only friend, a shepherd. In a village called Narul, they stopped at a house for the night. They asked the woman of the house to cook for dinner the rice they were carrying. When the woman sat down to eat herself, tears started rolling down her eyes and she said to herself, "this rice smells of the lake water

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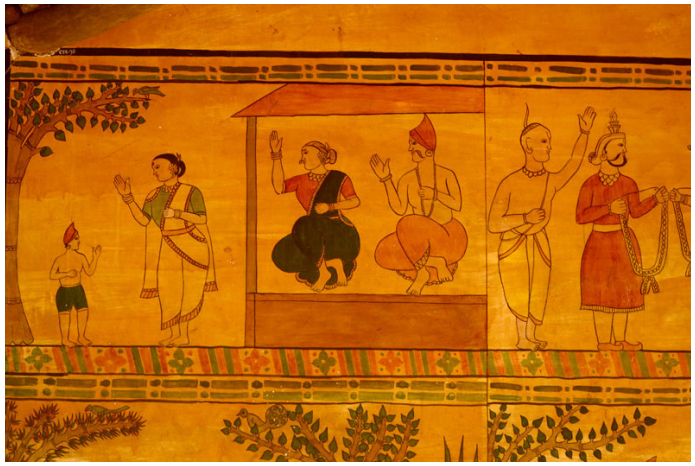

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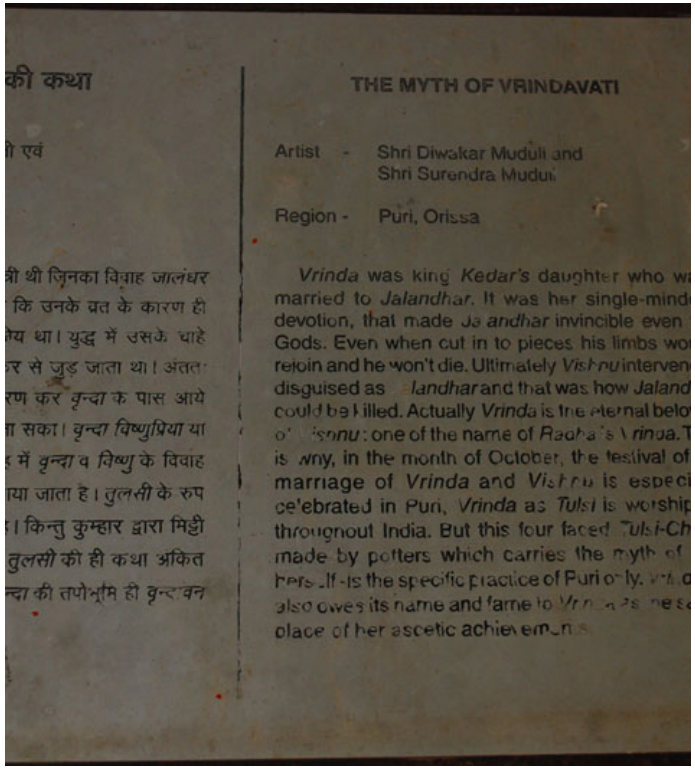
The Myth of Vrindawati

Vrinda is one of the many names of Radha, the eternal beloved of Vishnu. She married Jallundhar the demon king with her single-minded devotion, which made him invincible for Gods. Finally Vishnu came down disguised as Jallundhar and killed him. Vrinda is known as Tulsi or Basil plant worshipped all over the India. The potters of Puri in Orrisa, make four-faced Tulsi Chaura, which conveys the myth of Tulsi.


की कथा

एवं

THE MYTH OF VRINDAVATI

Artist - Shri Diwakar Muduli and Shri Surendra Mudui

Region - Puri, Orissa

Vrinda was king *Kedar's* daughter who w married to *Jalandhar*. It was her single-mind devotion, that made *Ja andhar* invincible even Gods. Even when cut in to pieces his limbs wo reloin and he won't die. Ultimately *Vishnu* interven disguised as *landhar* and that was how *Jaland* could be killed. Actually *Vrinda* is the eternal belo of *Vishnu*: one of the name of *Radha's Vrinda*. is any, in the month of October, the festival of marriage of *Vrinda* and *Vishnu* is especi ce'ebrated in Puri, *Vrinda* as *Tulsi* is worship throughout India. But this four faced *Tulsi-Ch* made by potters which carries the myth of herself is the specific practice of Puri only. V also owes its name and fame to V place of her ascetic achievem

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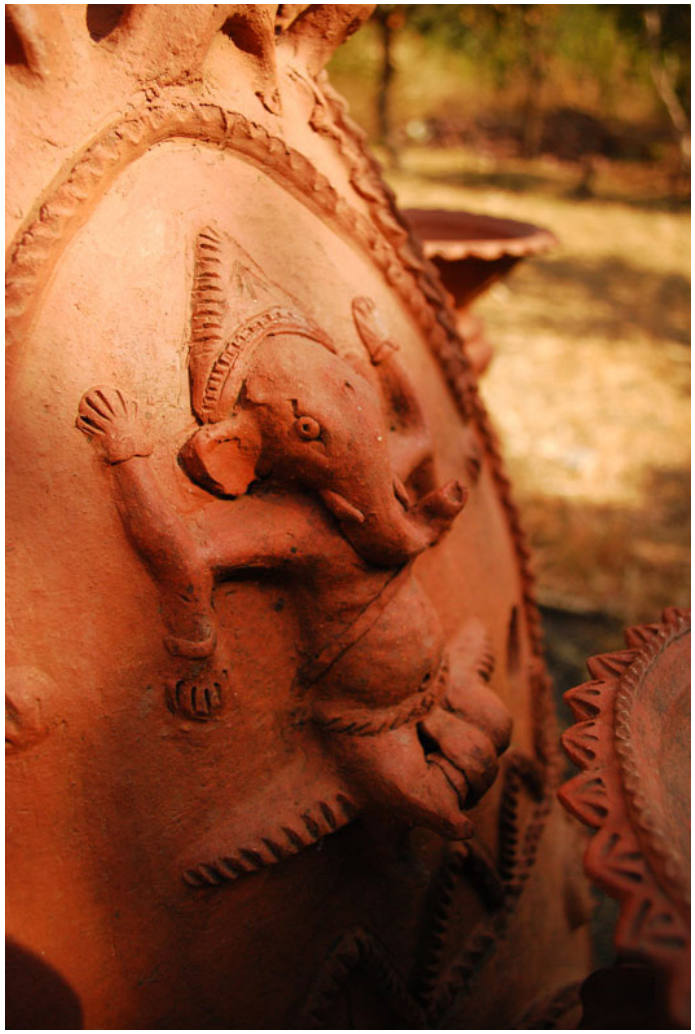

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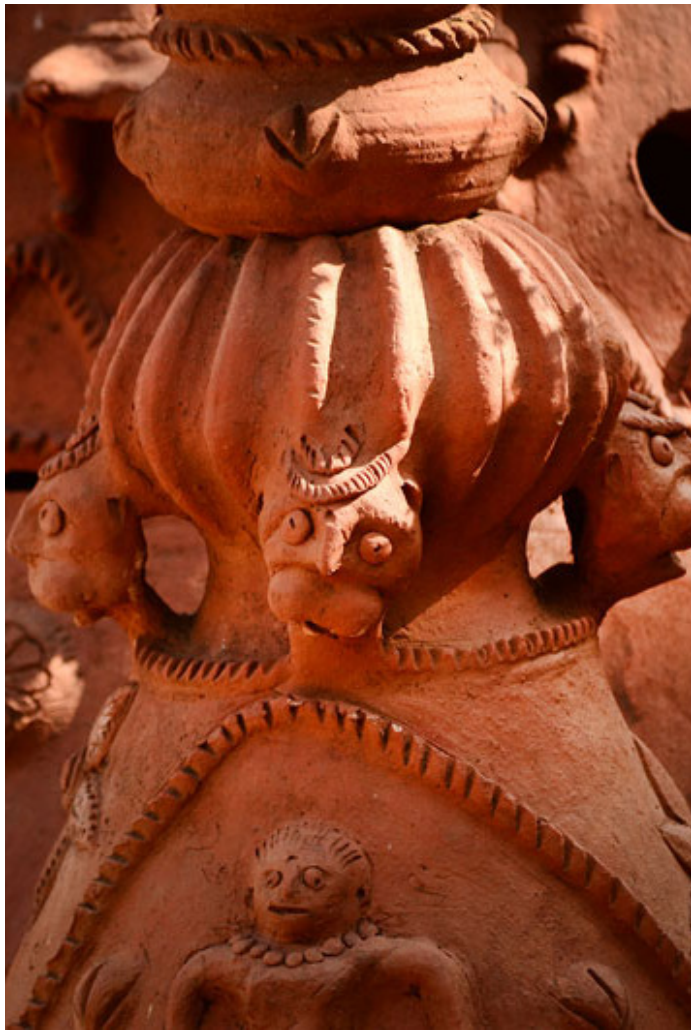

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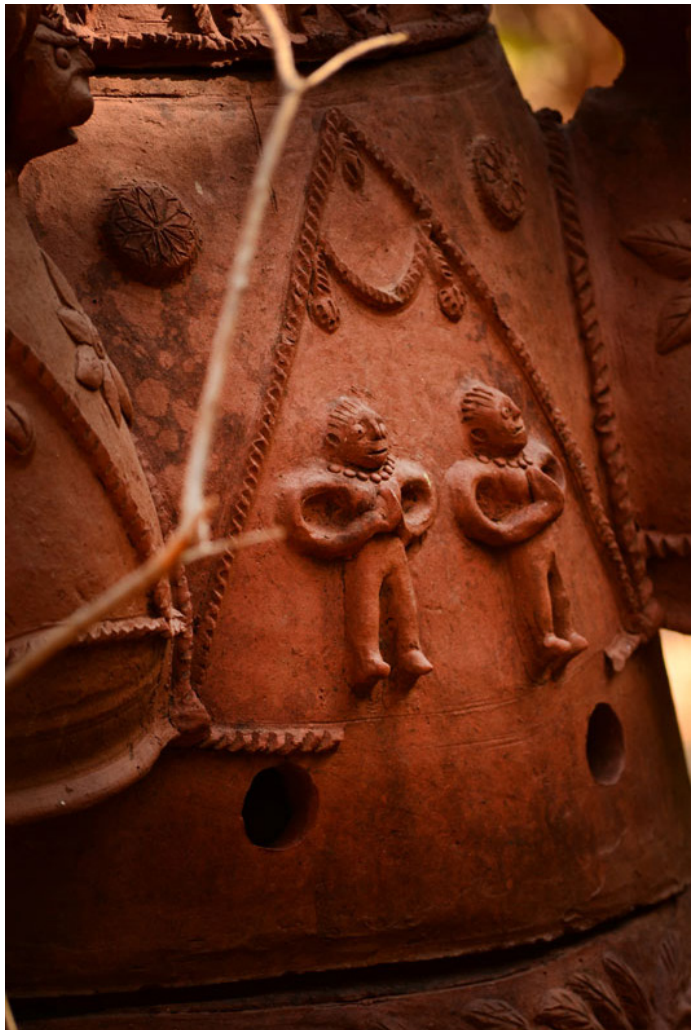

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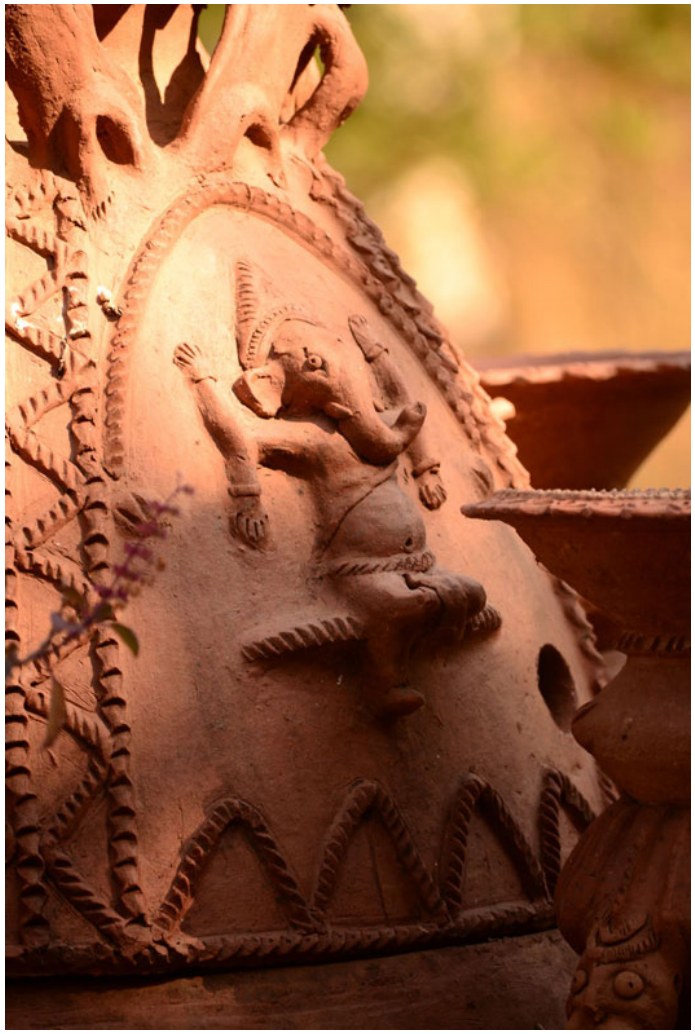

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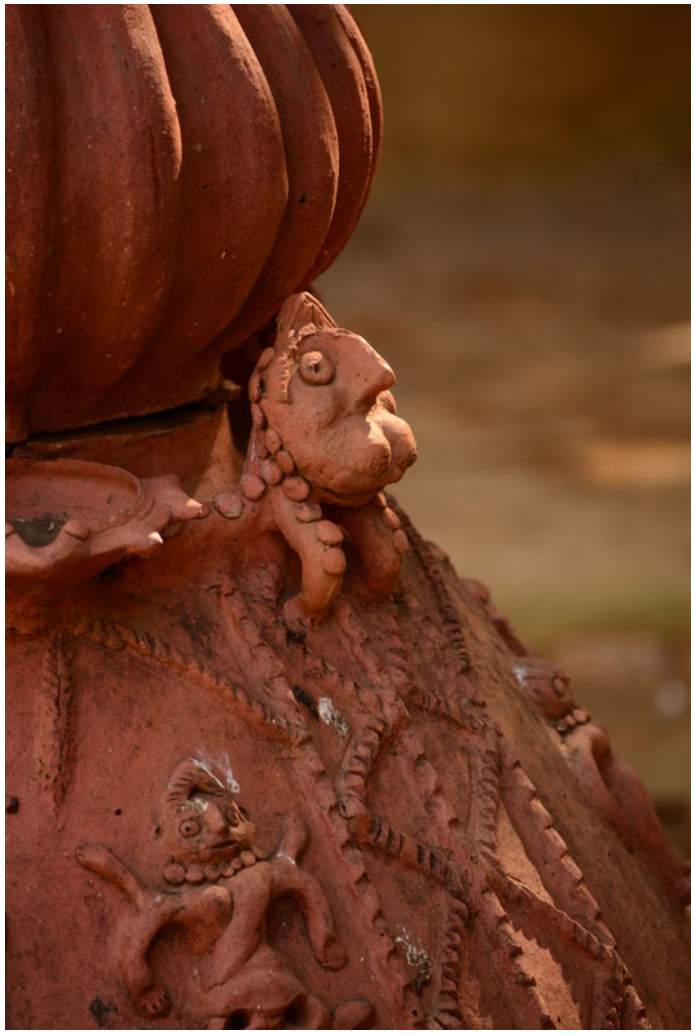

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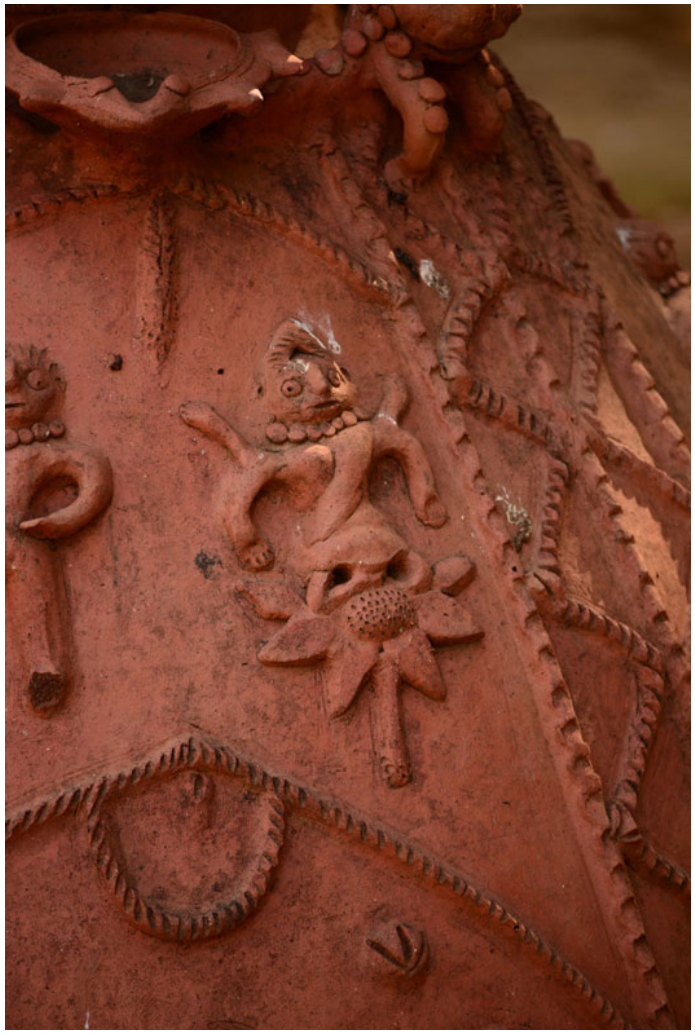

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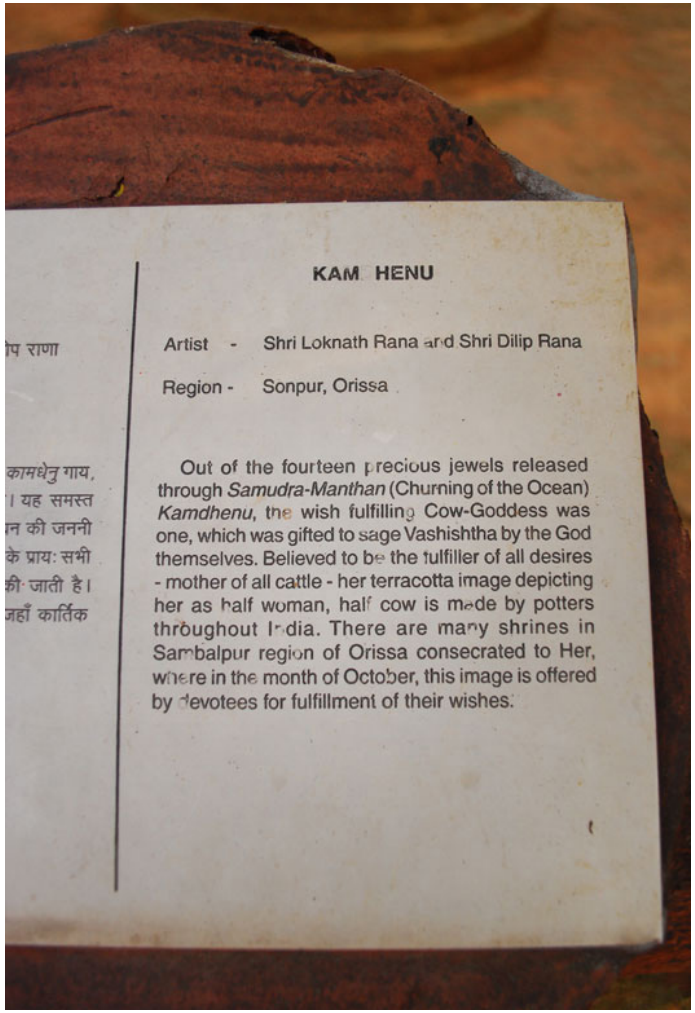
The Kamdhenu

Kamdhenu, the wish-fulfilling goddess was one of the fourteen precious things that emerged out of Samudra Manthan or the churning of the sea. She is respected as the mother of all cattle. The terracotta figure of Kamdhenu is of half woman and half cow. This figure is offered in many shrines of Orissa.


KAM HENU
Artist - Shri Loknath Rana and Shri Dilip Rana
Region - Sonpur, Orissa
Out of the fourteen precious jewels released through *Samudra-Manthan* (Churning of the Ocean) *Kamdhenu*, the wish fulfilling Cow-Goddess was one, which was gifted to sage Vashishtha by the God themselves. Believed to be the fulfiller of all desires - mother of all cattle - her terracotta image depicting her as half woman, half cow is made by potters throughout India. There are many shrines in Sambalpur region of Orissa consecrated to Her, where in the month of October, this image is offered by devotees for fulfillment of their wishes.

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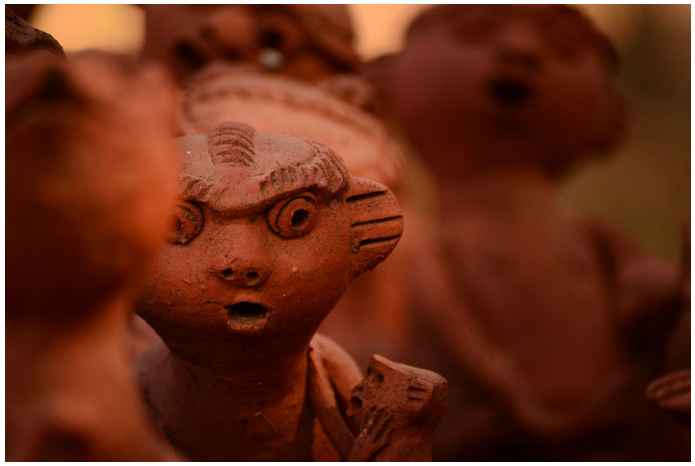

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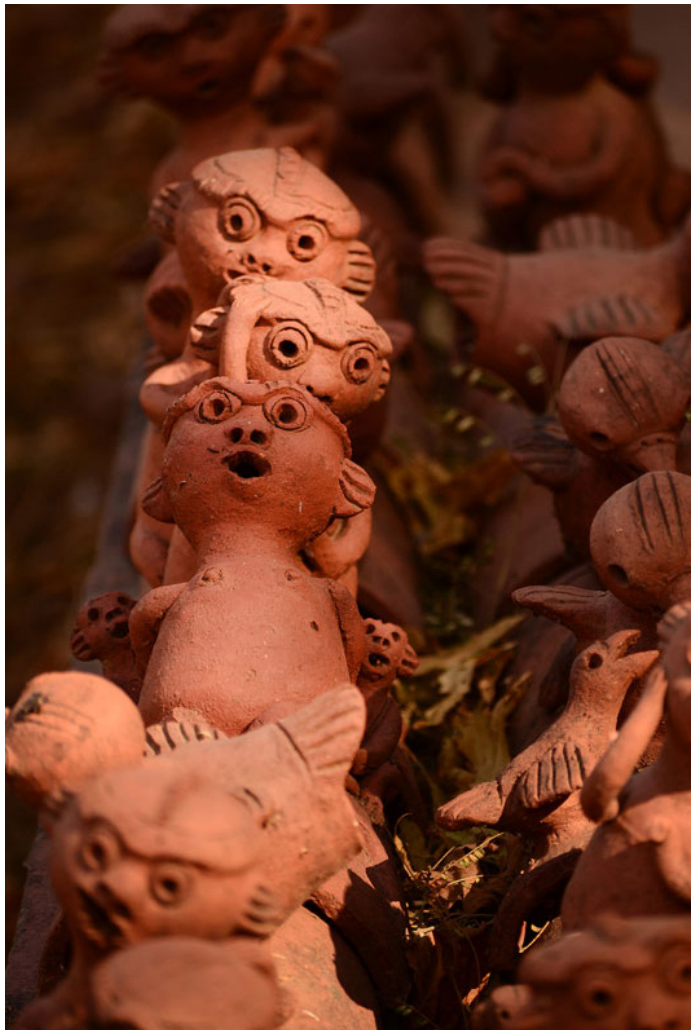

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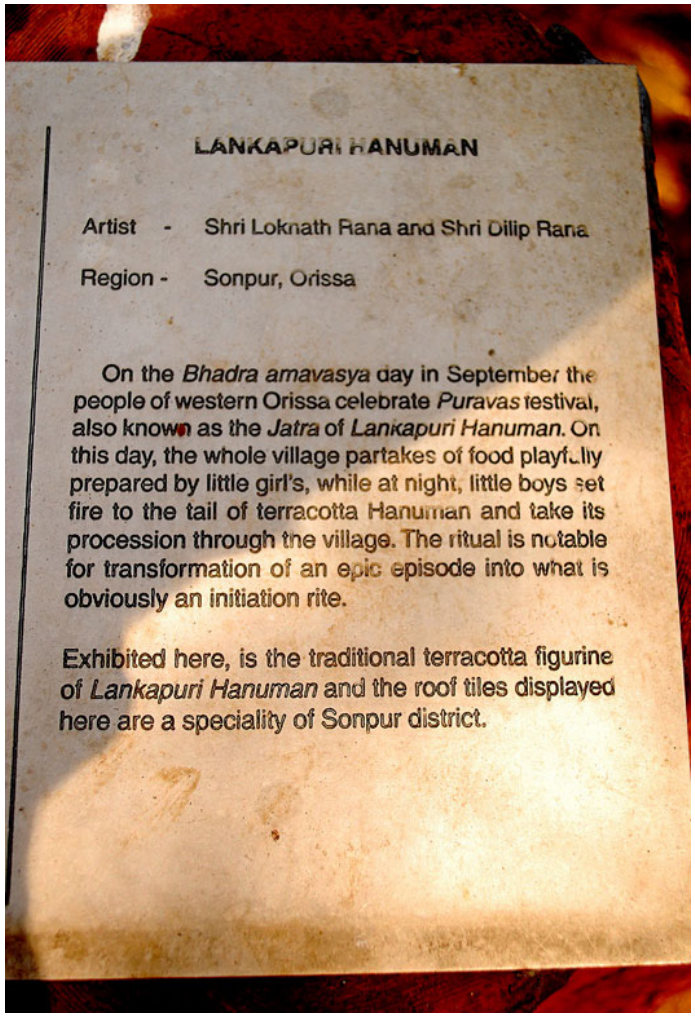
Lankapuri Hanuman

The Jatra of Lankapuri hanuman is celebrated on the Bhadrapad Amavasya or the new moon of August-September in western Orissa. All the little girls cook the food for the entire village. The little boys set fire to the tail of terracotta figure of Hanuman and take its procession throughout the village.


LANKAPURI HANUMAN
Artist - Shri Loknath Rana and Shri Dilip Rana
Region - Sonpur, Orissa
On the Bhadra amavasya day in September the people of western Orissa celebrate Puravas festival, also known as the Jatra of Lankapuri Hanuman. On this day, the whole village partakes of food playfully prepared by little girl's, while at night, little boys set fire to the tail of terracotta Hanuman and take its procession through the village. The ritual is notable for transformation of an epic episode into what is obviously an initiation rite.
Exhibited here, is the traditional terracotta figurine of Lankapuri Hanuman and the roof tiles displayed here are a speciality of Sonpur district.

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The myth displayed using terracotta figures.

The myth displayed using terracotta figures.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
https://www.dsource.in/resource/mythological-trail-manav-sangrahalaya/trail/9131

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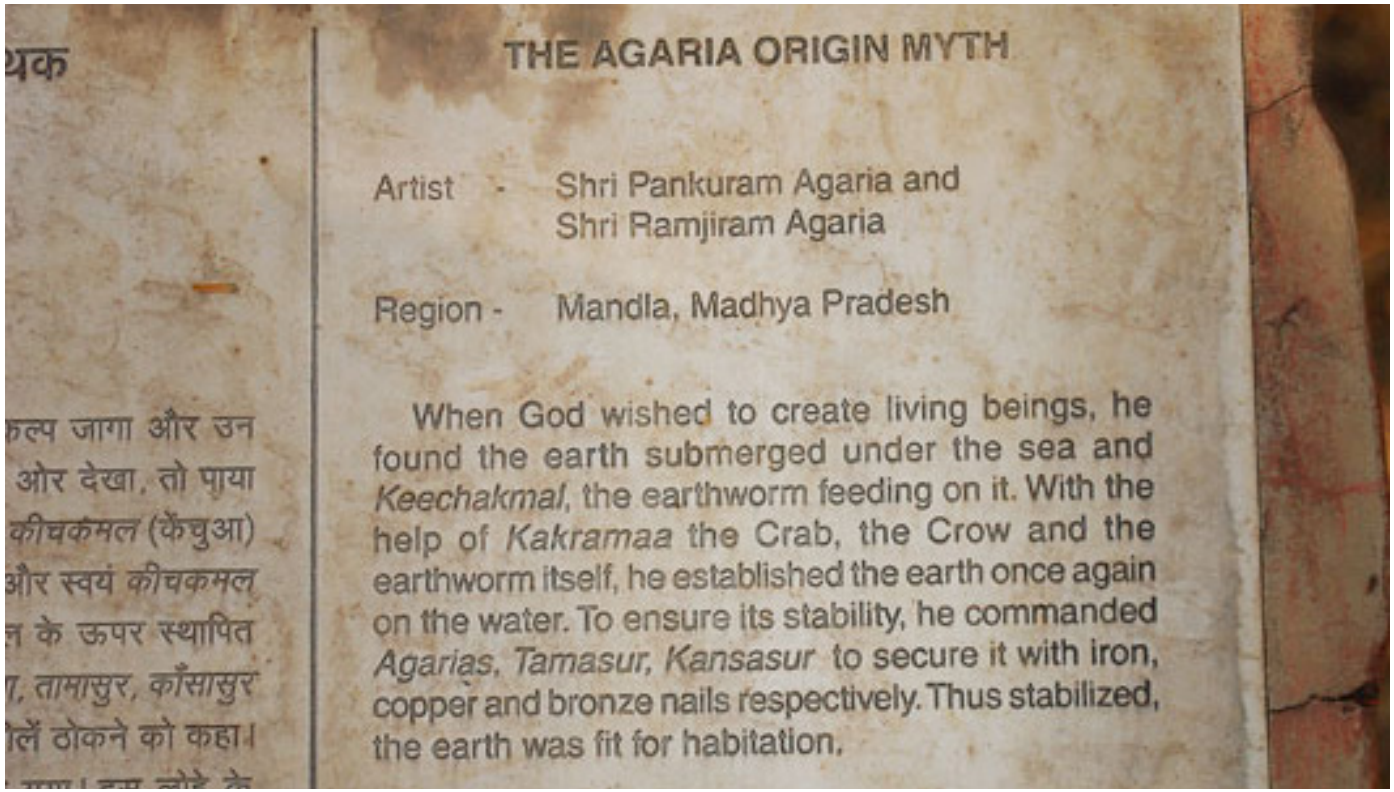
The Agariya Origin Myth

Long time ago God created man, animals and plants but didn't find earth to place them, as it was full of water. He asked crow to find the earth. On his mission he met the crab who told him that the earth has been taken away deep underground by the earthworm. The crow caught the earthworm that was nibbling away the earth. He flew with earthworm to God where he took some earth from its mouth and placed it into the sea. The sea was churned with the rope made from entwined snakes. As a result the earth got deposited on the surface of water but remained unstable. God thought of stabilizing it with nails. Twelve Agariya brothers, fourteen Kansasur brothers and thirteen Tamasur brothers made the nails of iron, bronze and copper, and only after that the earth could be fixed in place. God tested its strength and after getting assured he put all his creations on it. The unique thing about the iron plate is that it is created by beating and twisting the iron sheet and without a single joint in it.


THE AGARIA ORIGIN MYTH
Artist - Shri Pankuram Agaria and Shri Ramjiram Agaria
Region - Mandla, Madhya Pradesh
When God wished to create living beings, he found the earth submerged under the sea and Keechakmal, the earthworm feeding on it. With the help of Kakramaa the Crab, the Crow and the earthworm itself, he established the earth once again on the water. To ensure its stability, he commanded Agarias, Tamasur, Kansasur to secure it with iron, copper and bronze nails respectively. Thus stabilized, the earth was fit for habitation.

Information card in the exhibition.

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The myth displayed using wrought iron craft.

The myth displayed using wrought iron craft.

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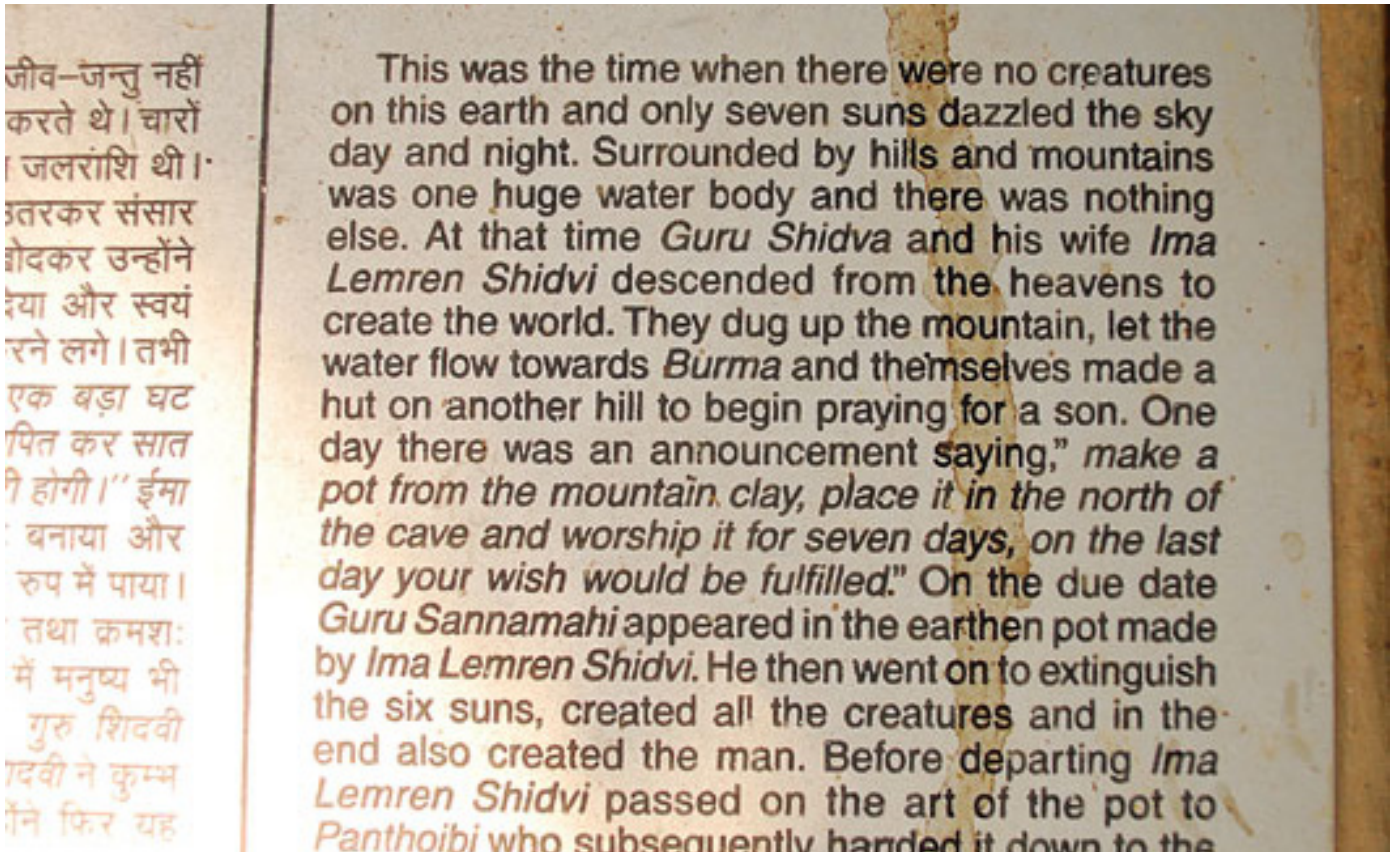
The Myth of the First Pot

In the beginning there was one huge water body surrounded by hills and mountains. Guru Shidva and his wife Ima Lemren Shidvi decided to create the world. They made the way to flow the water towards Burma and stayed in hut on another hill to begin praying for a son. One fine day a heavenly voice asked them to make earthen pot and place it in the north of the cave and worship it for seven days. Lma Shidvi made a pot in which Guru Sannamahi was born on the seventh day. The first pot acted as a womb for the baby. Guru Sannamahi created the creatures of land, air, water as well as man. His parents decided to depart. Lma Shidvi passed on his art of pottery to the women of Manipur. Since then the women in Manipur make pots without using wheel. The finishing of handmade pot is as perfect as the pot made by using wheel.


This was the time when there were no creatures on this earth and only seven suns dazzled the sky day and night. Surrounded by hills and mountains was one huge water body and there was nothing else. At that time *Guru Shidva* and his wife *Ima Lemren Shidvi* descended from the heavens to create the world. They dug up the mountain, let the water flow towards *Burma* and themselves made a hut on another hill to begin praying for a son. One day there was an announcement saying," *make a pot from the mountain clay, place it in the north of the cave and worship it for seven days, on the last day your wish would be fulfilled.*" On the due date *Guru Sannamahi* appeared in the earthen pot made by *Ima Lemren Shidvi*. He then went on to extinguish the six suns, created all the creatures and in the end also created the man. Before departing *Ima Lemren Shidvi* passed on the art of the pot to *Panthoibi* who subsequently handed it down to the

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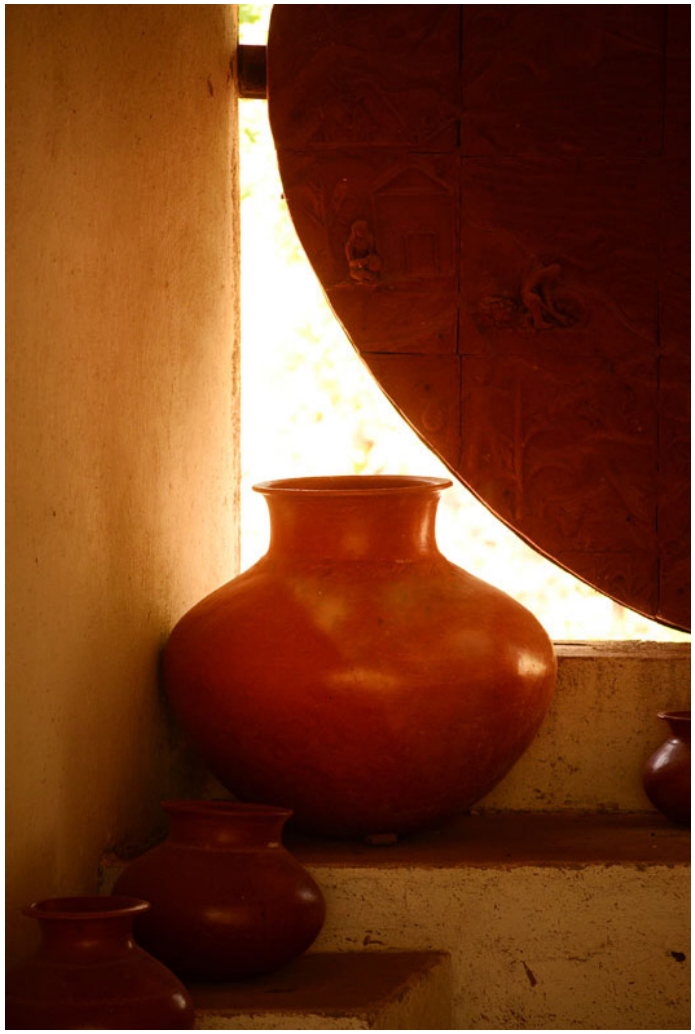
The exhibition on the myth of the First Pot.



The exhibition on the myth of the First Pot.

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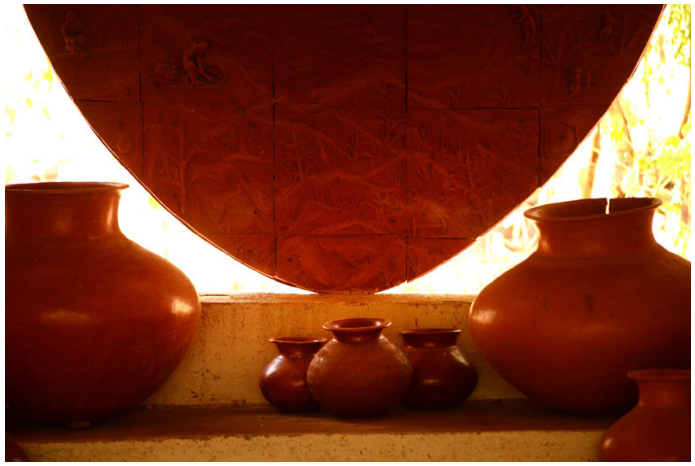

The exhibition on the myth of the First Pot.

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Manav Sangrahalaya

The Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), also known as "The Museum of Mankind" is an open-air anthropology museum that celebrates many traditions and cultures of India. An initiative by the Government of India, it displays the cultural evolution of India in the most detailed manner. Spread across the Shamla hills in Bhopal, it covers a sprawling 200-acre of area.

Being the only museum of its kind, it tells the story of mankind in time and space. The museum exhibits around 40 more tribal cultures and actual-size dwellings of various Indian tribes in different eco-climatic zones of India. The most interesting part of this exhibition is the actual size of dwellings and display that has been built directly by the folk and the tribal communities. It also displays a brilliant collection of pre-historic painted rock shelters, traditional technology used in the earlier days, a trail based on the mythological beliefs of Indian tribes, and sacred groves. Apart from all this, it has a modern-looking indoor museum, that displays a collection of tribal costumes, arts and crafts, agricultural and household implements, and other objects. There is a well-stocked library, audiovisual archives and a huge collection of ethnographic specimens.

Entry at Indira Gandhi Rashtriya Manav Sangrahalaya.

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Map.

Temporary exhibition hall.

Temporary exhibition hall.

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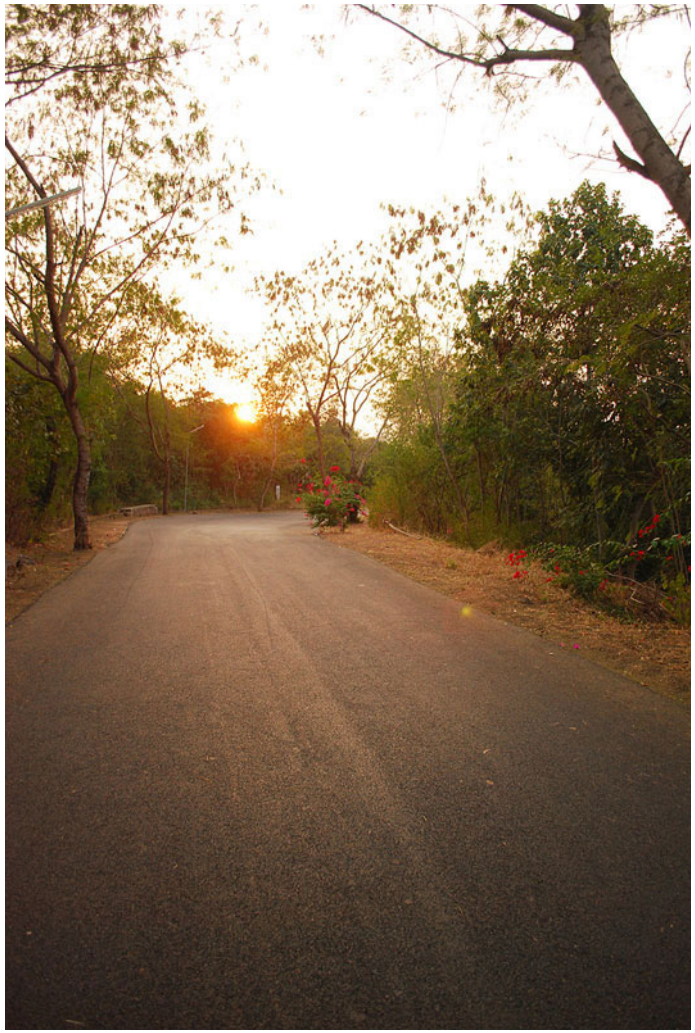

Evening at IGRMS.

Evening at IGRMS.

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Evening at IGRMS.

Jackal taking a walk.

Entry of desert village exhibition.

Entry of desert village exhibition.

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Bhunga at display.

Boat at coastal village exhibition.

Coastal village exhibition.

Sacred grove exhibition.

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Veethi Sankul – indoor museum.

Veethi Sankul – indoor museum.

Aal – Vilakku lamp at display.

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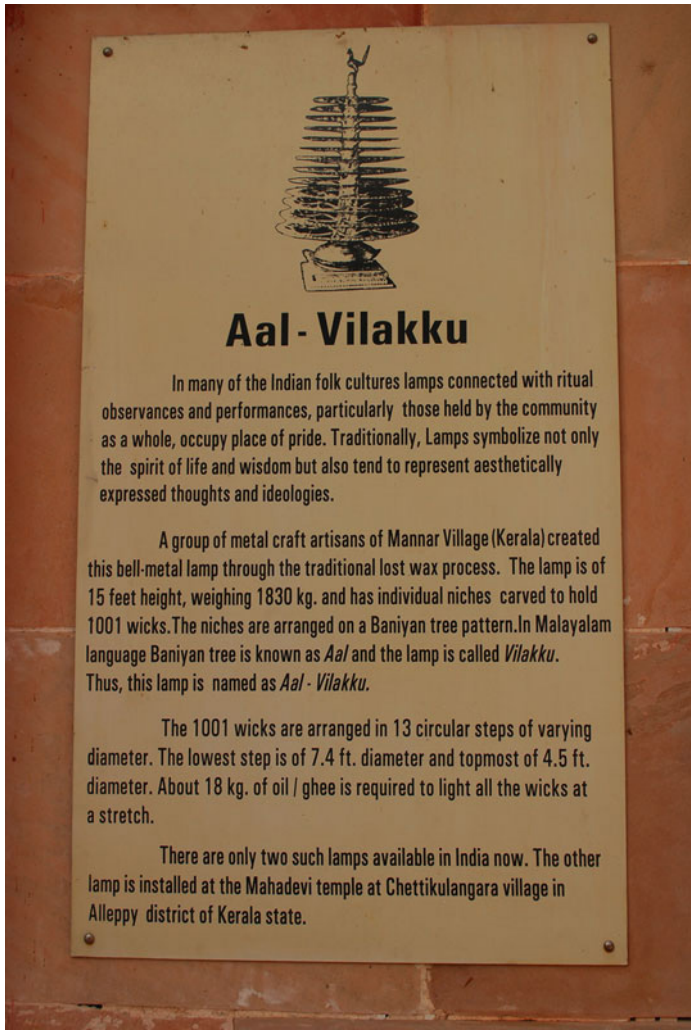
Aal – Vilakku lamp at display.


Aal - Vilakku
In many of the Indian folk cultures lamps connected with ritual observances and performances, particularly those held by the community as a whole, occupy place of pride. Traditionally, Lamps symbolize not only the spirit of life and wisdom but also tend to represent aesthetically expressed thoughts and ideologies.
A group of metal craft artisans of Mannar Village (Kerala) created this bell-metal lamp through the traditional lost wax process. The lamp is of 15 feet height, weighing 1830 kg. and has individual niches carved to hold 1001 wicks. The niches are arranged on a Baniyan tree pattern. In Malayalam language Baniyan tree is known as Aal and the lamp is called Vilakku. Thus, this lamp is named as Aal - Vilakku.
The 1001 wicks are arranged in 13 circular steps of varying diameter. The lowest step is of 7.4 ft. diameter and topmost of 4.5 ft. diameter. About 18 kg. of oil / ghee is required to light all the wicks at a stretch.
There are only two such lamps available in India now. The other lamp is installed at the Mahadevi temple at Chettikulangara village in Alleppy district of Kerala state.

Information display.

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Veethi Sankul – indoor museum.

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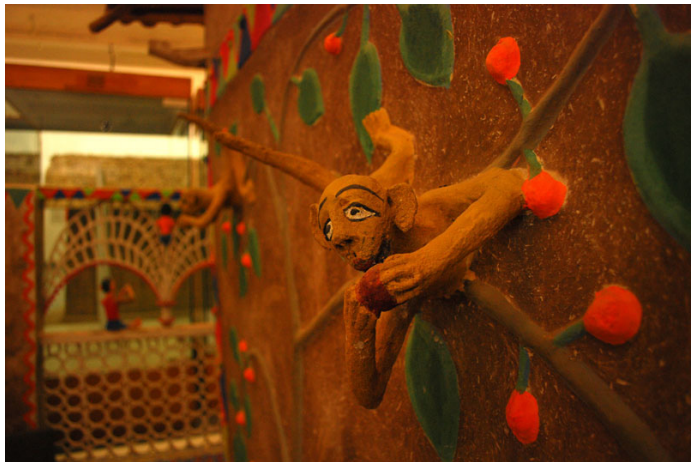

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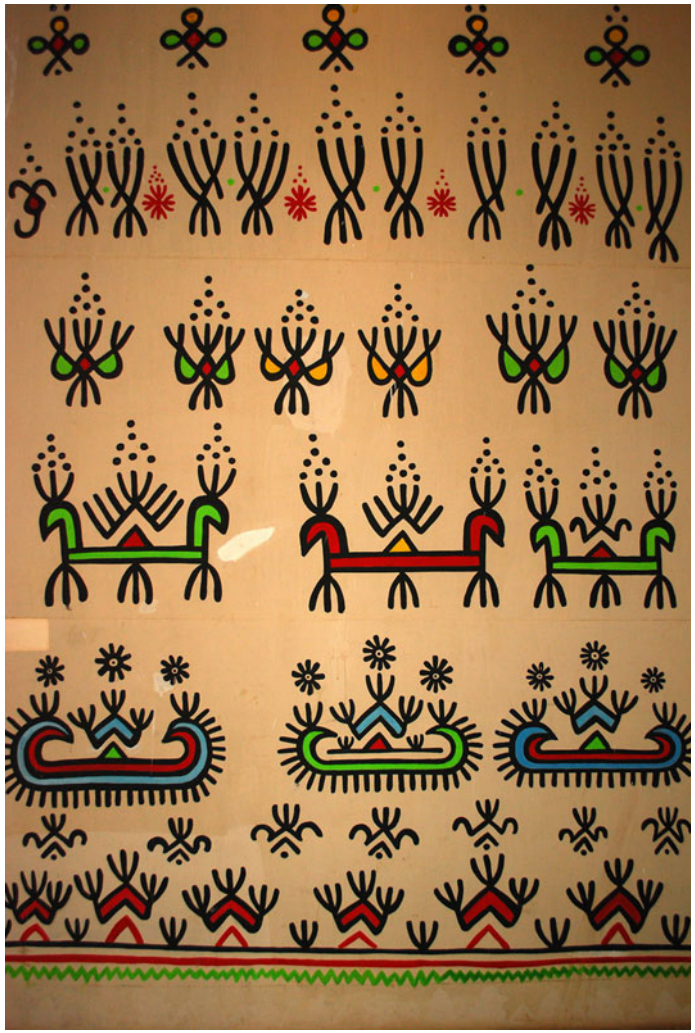

Veethi Sankul – indoor museum.

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Veethi Sankul – indoor museum.

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Tribal habitat exhibition.

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Desert village exhibition.

Interiors of bhunga, huts of Rabaris from kutch, Gujrat.

Woodwork.

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Himalayan Village.

Dussera rath from Bastar region.

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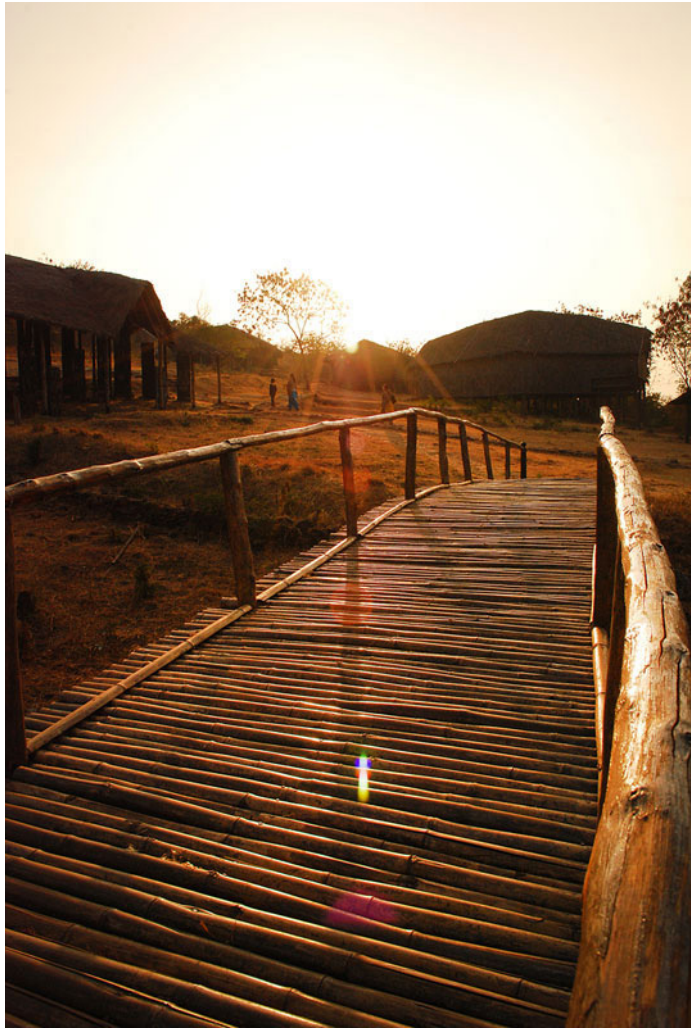

Tribal habitat exhibition.

Sacred grove of Manipur.

Tribal habitat exhibition.

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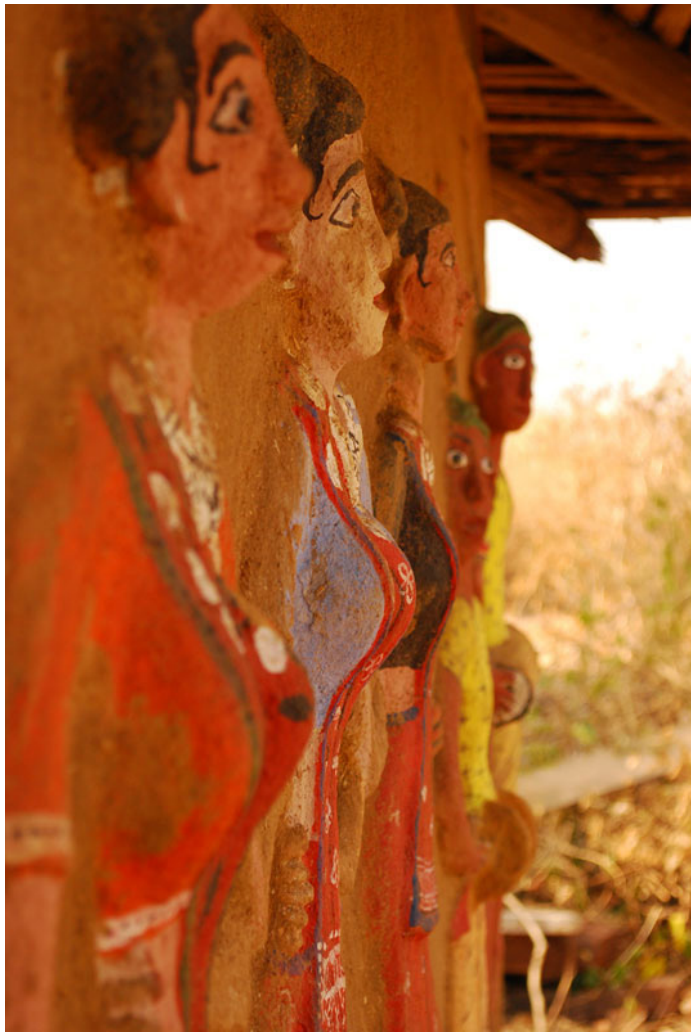
Tribal habitat exhibition.



Tribal habitat exhibition.

Design Resource

Mythological Trail of Manav Sangrahalaya

Open Air Exhibition on the Myth of India

by
Palash Vaswani
IDC, IIT Bombay

Source:
https://dsource.in/resource/mythological-trail-manav-sangrahalaya/manav-sangrahalaya

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Tribal habitat exhibition.

Hut structure from North-East India is been created.

Tribal habitat exhibition.

Tribal habitat exhibition.

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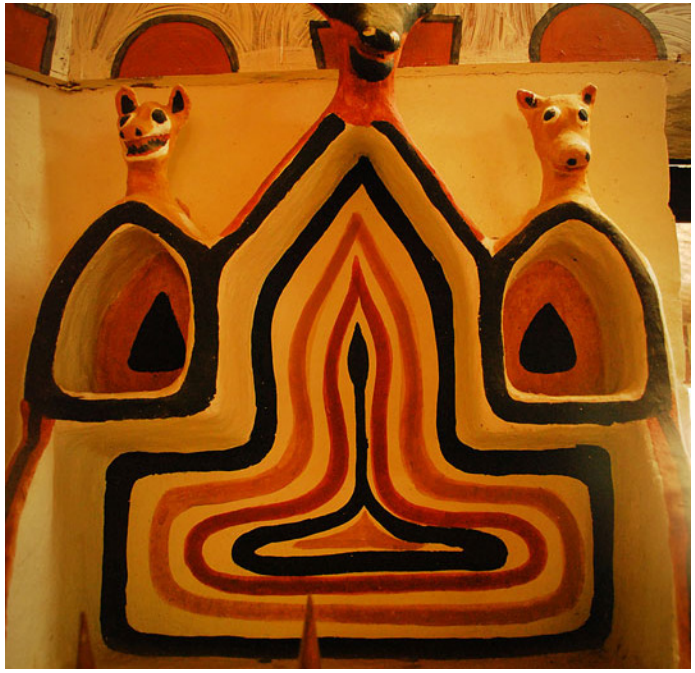
View from Shamla hills.

Entry for Mythological Trail.

Display at Mythological Trail.



Indoor exhibition.

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Indoor exhibition.

Indira Gandhi Rashtriya Manav Sangrahalaya.

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Entry for Traditional technology exhibition.

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Contact Details

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